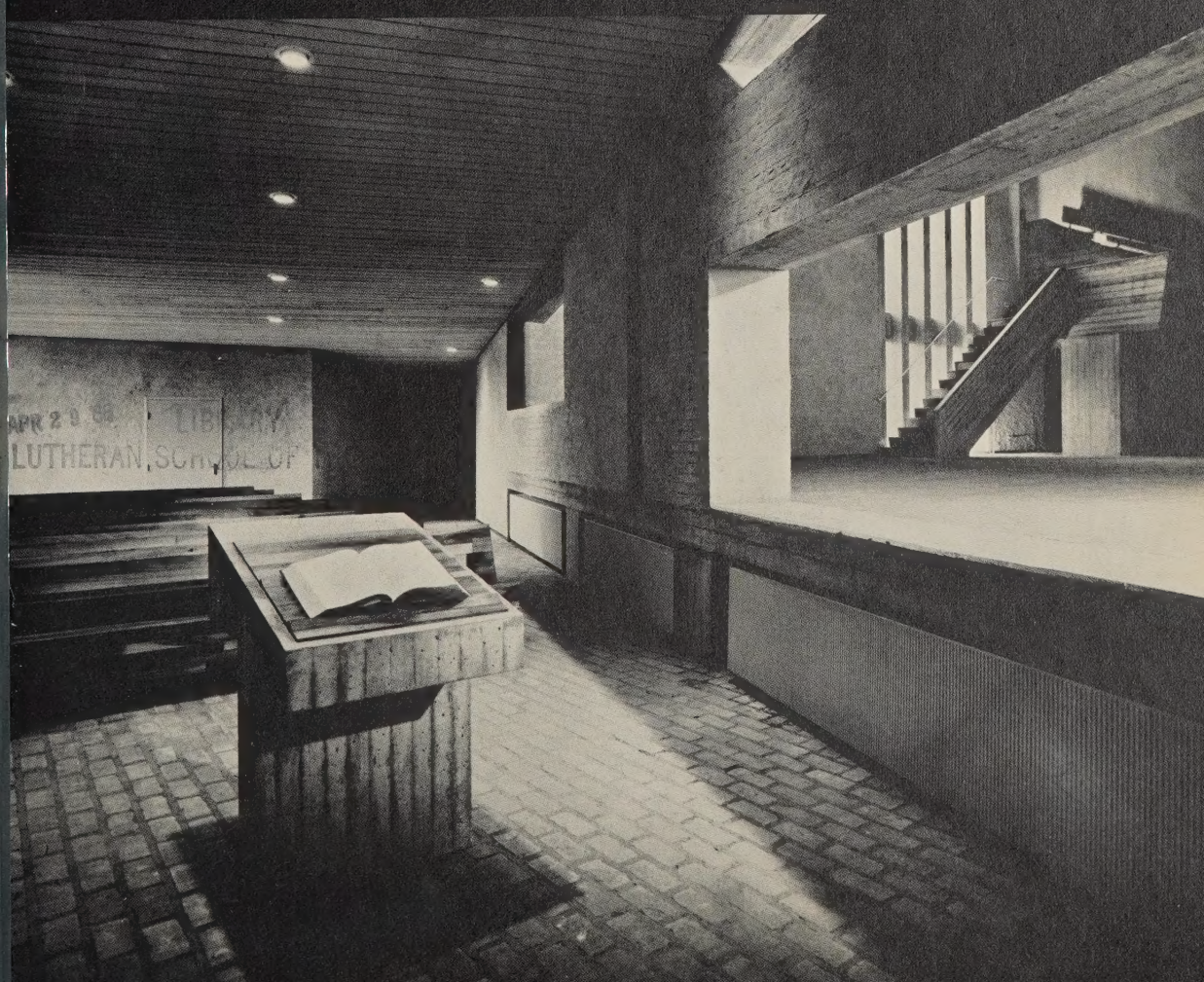


FAITH & FORM

CONFERENCE ISSUE





THE ARCHITECTURAL SETTING of the liturgy is visually reinforced by the selection of materials and their design. Working closely with architect, vestry and rector, Rambusch assisted in resolving design concepts which best relate to this community's need for worship.

Rambusch offers stimulating interior space planning. Within your specific requirements, a totally integrated design is presented for church or chapel. Expert use of scale, light, structural materials, color, texture and furnishings enables our experienced staff to create environments suitable for

the liturgy. Rambusch serves the complete needs of its clients, assuring constant supervision and counsel—from concept to completion.

RAMBUSCH

DESIGNERS · CRAFTSMEN · LIGHTING ENGINEERS
40 W. 13th St., New York, N.Y. 10011 Tel. 212 675-0400

WITH AND FORM, Journal of the
 Guild for Religious Architecture,
 Published Quarterly at
 46 Connecticut Ave., N.W.
 Washington, D.C. 20036
 Telephone: 202-296-2997

PUBLISHER AND BUSINESS MANAGER
 Benjamin P. Elliott, AIA

EDITORIAL BOARD
 Howard A. Sövik, FAIA
 Chairman

Rev. Robert W. Hovda
 Rev. Roger Ortmyer
 Erion E. Schoen, FTA

MANAGING EDITOR
 Mrs. Dorothy S. Adler

ADVERTISING MANAGER
 Paul J. Winterich

PUBLISHING COMMITTEE
 Milton L. Grigg, FAIA
 Norman Mansell, AIA
 Harold S. Senseman, FAIA
 Merlin Wolf, AIA

ARCHITECTURAL REVIEW COMMITTEE
 Mark C. Cohen, AIA
 Edwin W. Lawrence, AIA
 William F. Vosbeck, AIA
 Henry Lee Willet, HAIA

CORRESPONDENTS
 Dr. C. J. B. Baumann, OFM, FAIA
 New York, N.Y.
 Ed R. Blanchard, Jr., AIA
 New Haven, Conn.
 Brooks Buderus, AIA
 Park Ridge, Ill.
 Michael Goodman, FAIA
 New York, N.Y.
 Theodor Mann Hoener, AIA
 St. Louis, Mo.
 Robert L. Jones, AIA
 Tulsa, Okla.
 Dr. M. Schweizer, AIA
 Winter Park, Fla.
 Donald Powers Smith, AIA
 San Francisco, Cal.
 John E. Stafford, AIA
 Eugene, Ore.

EDITORIAL DIRECTOR—Ron Jones

Vol. 1, April 1968

Published quarterly by
 The Guild for Religious Architecture

Second class postage paid at Washington, D. C.

Opinions expressed by contributors
 are not necessarily those of GRA.

Subscriptions: — \$5.00 per year

For architectural and seminary
 students, all members of the
 Society, persons connected with
 religious institutions, and all
 religious institutions,
 \$3.00 per year.

For overseas subscriptions,
 \$7.00 per year.
 For overseas subscriptions to
 members of clergy, as above,
 \$10.00 per year.

Cover
 Thomas Kerk Reformed
 Church Center,
 Amsterdam, Holland



TABLE OF CONTENTS—CONFERENCE ISSUE

29th National Conference on Religious Architecture
 April 30-May 3, 1968—Statler-Hilton Plaza,
 Miami Beach, Fla.

	Page
Notes and Comments.....	3
Letters.....	4
Thomas Kerk Reformed Church Center, Amsterdam, Holland.....	6
Stained Glass: A Dialogue.....	12
New Churches of France.....	16
The Church Remembers Her Future— Liturgical Symbols for Today and Tomorrow.....	20
Book Reviews.....	23
Index to Advertisers.....	Cover 3
Index to Exhibitors at Miami Conference....	Cover 3

NEXT ISSUE—JULY 1968

Miami Conference—"The Reality of Tradition: Creativity"
 Architectural Awards
 Ecclesiastical Arts Awards
 Excerpts from major addresses

SEATING
WOODWORK
STAINED GLASS
MARBLE
MOSAIC
LIGHTING
METALWARE
SCULPTURE
CARVING
DECORATING
MURALS

*A Complete
Service
on Church
Interiors*



Winterich's

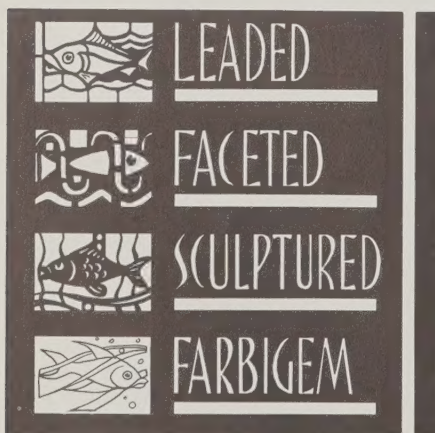
25901 Fargo Avenue, Cleveland, Ohio 44146

Phone: 292-7970 Area Code 216

Four Generations of Service

WILLET STUDIOS

ART FORMS IN GLASS



10 EAST MORELAND AVENUE
PHILADELPHIA, PA. 19118
215-247-5721

stained glass association of america

Craftsmen of Merit

The SGAA is a non-profit organization established to encourage the finest development of the ancient craft of Stained Glass in contemporary America. Anyone of our members will gladly consult with you on design problems and budget considerations.

Bullas Glass, Kitchener, Ont.
Wilbur Herbert Burnham, Boston, Mass.
Century Studios, San Francisco, Calif.
Church Art Glass, San Francisco, Calif.
City Glass Specialty, Fort Wayne, Ind.
C. J. Connick Assocs., Boston, Mass.
Cummings Studios, Pinedale, Calif.
Durham Studios, New York, N.Y.
T. C. Esser Co., Milwaukee, Wis.
Fenêtres & Vitraux, St. Laurent, Que.
Fredrica Fields, Greenwich, Conn.
Franklin Art Glass, Columbus, Ohio
Emil Frei, Inc., St. Louis, Mo.
Glassart Studio, Scottsdale, Ariz.
Grand Rapids Art Glass, Grand Rapids, Mich.
Edw. W. Hiemer & Co., Clifton, N.J.
High Point Glass & Dec. Co., High Point, N.C.
Hogan Stained Glass, Los Gatos, Calif.
Hunt Stained Glass, Pittsburgh, Pa.
Jacoby Studios, St. Louis, Mo.
Jonynas & Shepherd, Hollis, N.Y.
Kebble Stained Glass, Dallas, Texas
Henry Keck, Inc., Syracuse, N.Y.
J. & R. Lamb Studios, Tenafly, N.J.
Theo Lubbers Studios, Montreal, Que.
Ramon Montana, Torreon, Mexico
Nobis Dec. Co., No. Canton, Ohio
O'Duggan Studio, Boston, Mass.
Orco, San Antonio, Texas
Phillips Stained Glass, Cleveland, O.
Pittsburgh Stained Glass, Pittsburgh, Pa.
Louise Pullen, Monterey, Calif.
Rambusch Dec. Co., New York, N.Y.
Riordan Stained Glass, Covington, Ky.
Conrad Schmitt Studios, Milwaukee, Wis.
Vitrales & Mosaics, Mexico City, Mex.
Watkins Studio, Englewood, Colo.
Willet Studios, Philadelphia, Pa.
Winterich Studios, Bedford, O.

Stained Glass Association of America
3600 University Drive
Fairfax, Virginia 22030

PRESIDENT
J. A. Sövik, FAIA
St. Paul, Minn.

RESIDENT
J. Schweizer, AIA
St. Park, Fla.

SECRETARY
J. Wefel, Jr., AIA
St. Heights, O.

TREASURER
J. Wolf, AIA
St. Paul, Pa.

MEMBERS-AT-LARGE
J. L. Gaudreau, AIA
St. Paul, Md.

J. R. Meyer, FAIA
St. Paul, Tex.

J. A. Trimble, AIA
St. Paul, Wash.

AL REPRESENTATIVES
J. Amisano, FAIA
St. Paul, Ga.

J. P. Elliott, AIA
St. Paul, Spring, Md.

J. Edward S. Frey, HAIA
St. Paul, N. Y.

J. Schwartzman, FAIA
St. Paul, N. Y.

J. Henry Lee Willet, HAIA
St. Paul, Philadelphia, Pa.

J. Winterich
St. Paul, and, O.

PRESIDENTS
J. L. Grigg, FAIA
St. Paul, Charlottesville, Va.

J. E. Wagoner, AIA
St. Paul, Philadelphia, Pa.

REGIONAL DIRECTORS
J. Atlantic States
J. Buehler, AIA
St. Paul, Prestown, N. J.

J. East States
J. A. Carter, AIA
St. Paul, Chula, N. H.

J. Central States
J. M. Hoener, AIA
St. Paul, Louis, Mo.

J. Northern States
J. R. Inslee, AIA
St. Paul, Angeles, Cal.

J. Lakes States
J. Byron Ireland, AIA
St. Paul, Columbus, O.

J. West States
J. L. Jones, AIA
St. Paul, Tulsa, Okla.

J. East States
J. Folsom Smith, AIA
St. Paul, Asota, Fla.

J. West States
J. E. Stafford, AIA
St. Paul, Eugene, Ore.

EXECUTIVE DIRECTOR
J. R. S. Adler
St. Paul, 46 Connecticut Ave., N.W.
St. Paul, Washington, D. C. 20036

PAST PRESIDENTS OF THE GUILD

-44 Harry Leslie Walker
-46 Walter H. Thomas
-48 Hensel A. Fink
-50 William H. Thompson
-52 T. Norman Mansell
-54 Arland A. Dirlam
-56 Edward F. Jansson
-58 Harold E. Wagoner
-60 H. Walter Damon
-62 Anthony Ferrara
-64 Milton L. Grigg
-66 William M. Cooley

NOTES & COMMENTS

Robert L. Durham, FAIA, President of The American Institute of Architects, will address the banquet session of the 29th Annual National Conference on Religious Architecture; his topic: "Sticks and Stones for Tomorrow." Scheduled for Thursday evening, May 2, 1968, the banquet will be the culminating meeting of the Miami Conference to be held at the Statler Hilton Plaza. Architects, religious leaders, artists, craftsmen and others concerned with the form and function of religious structures will attend this three-day meeting. The Conference theme: "The Reality of Tradition: Creativity." Featured speakers include Dr. Roger Ortmyer, Director, Department on Church and Culture, National Council of Churches; Dr. Arthur M. Cohen, Director, Communication Processes Laboratories, Georgia State College; Dr. George E. Koehler, Executive Director of Experimentation with Educational Innovations, Methodist General Board of Education.

A tour of religious structures in the Miami area is planned for Monday afternoon, April 29, for those arriving that day. A post-Conference seminar will be held at the San Jeronimo Hotel, San Juan, Puerto Rico, May 3-6.

1967 Northern California Regional Conference on Religious Architecture

"Architecture for the New Ministries of the Church," the selected subject for the Northern California Regional Conference on Religious Architecture, would have been more properly stated as "New Architecture for the Ministries of the Church." The committee developing the program format soon discovered the fallacy of the advertised subject and the aptness of the broader scope.

The Northern California Chapter of the AIA joined with the San Joaquin Chapter and the Central Valley Chapter, in cooperation with the National Council of Churches in Northern California, to develop a three day traveling conference. Using the same speakers and organization in three communities provided closer contact with interested church people. Almost three times as many persons participated in this conference over previous local conferences.

The conference program was organized to explore the new ministries in both the urban and rural and suburban churches. It became apparent that although the ministries are not as new as once conceived, the architecture

demands new and more appropriate solutions. Struggles between flexibility and spiritual dignity were quickly revealed.

The Rev. Harry S. Shaner, District Superintendent of the Methodist Church in Fresno dealt with problems of the rural suburban scene; The Rev. Robert W. Cromeey of St. Aidans Episcopal Church of San Francisco concerned himself with the urban situation. The Rev. Robert Dwyer, Archbishop of the Portland, Oregon Diocese developed the program challenge with relation to church art and architecture. Local architects organized and participated in open panel discussions in each of the three communities, Fresno, Sacramento, San Francisco. Following are excerpts from the three main addresses:

THE REV. HARRY E. SHANER

Everything that was once nailed down is coming loose, and it's not because of poor workmanship. We just happen to be in that period of God's history when the question mark is being applied. Men of national reputation talk of a moratorium on church building. Yet the goal of the suburban families I know is to own their own homes. My feeling is that this is also true of the church family; I reject the concept of a moratorium on church building in the rural and suburban area.

The church family is in a period of change and struggle for an understanding of its mission in the world today; the church is asking creative questions concerning the whole area of building. Do we as churchmen, as architects, have the right or the responsibility to build a special place for traditional worship? This is the major question for this conference on church building.

We must build buildings to say what the church wants to say, what the church should say. We must recognize that there are a few new ministries—if the church is concerned for persons, if it is to be organized for action in our day, if it is to be involved in the world, we are going to need facilities. A statement of faith, a statement of purpose is necessary before one even begins to discuss what the building should look like. Let the architect steep himself in the study that the church has made. The church must help him fill the gaps. It's the way of it and coming to the why of it may be the most important part of the program.

THE REV. ROBERT W. CROMEY

We are talking about the architectural profession having some interest in new ministries. If these new ministries are not reaching out to

Continued on page 26

LETTERS

The Guild for Religious Architecture has a great and continuing responsibility—basically the responsibility for improving religious architecture. This involves of course a sympathetic study of theology and the resultant liturgical and worshipful acts which result from it, and includes education of theologians, architects, and interested laymen.

Many persons have indicated disappointment in the New York Conference held last year not because theologians expressed varying points of view, but because collectively they seemed to be saying to architects and others, "Don't build any more churches until we make up our minds about theology, otherwise the buildings currently designed for worship will be inappropriate."

Further, there was disappointment that illustrations of current religious design—except for photographs of a few structures which had received favorable notice—were almost completely absent. To negative statements about building religious structures was added the sterility of a bare exhibition wall.

For many years the Guild Traveling Exhibits of architecture for worship—assembled from the national conferences—which have traveled throughout the country have had great educational value. We sincerely hope that the New York Conference has not established a trend, and that the Miami Conference

and future ones will not continue this policy. If they do, the Guild will have acquiesced in the elimination of one of its most important functions—to inform architects and clergy about what is being currently designed. Statements of theology alone do not let us gauge the evolution in architecture actually occurring, nor allow each of us to measure his progress or lack of it against the work of others.

Architects are not willing to accept an exhibit of predigested, selected architectural design. They wish to see a general cross section of what is being designed now, and to make their own judgments.

Out of current theological discussion and its impact on liturgy, real contributions toward the shaping of architecture are developing. Architects are listening to the theologians and studying liturgy, as is obvious by the fact that some fine experimental religious design has been developed.

We recommend the thought that if a theological conclusion were reached, any structure erected in answer to it would in turn become obsolete, since theology itself is continually evolving in answer to the needs of man. A religious structure designed for change would be apt to become obsolete less quickly. However, it is our belief that experimentation is an acceptable and responsible approach to design for worship.

If architects, clergy and congregations knew that what they were about to build was in essence an experiment, they could proceed with enthusiasm and confidence. The build-

ing could be measured against current theological decisions and direction, could be fit architecture in the full sense, could have been designed into it as much acceptance of change as was logical, and there would be an understanding that the building was not going to be suitable forever, but would serve its time well. To do otherwise would be an abdication of the congregation's continuous religious responsibility in the community.

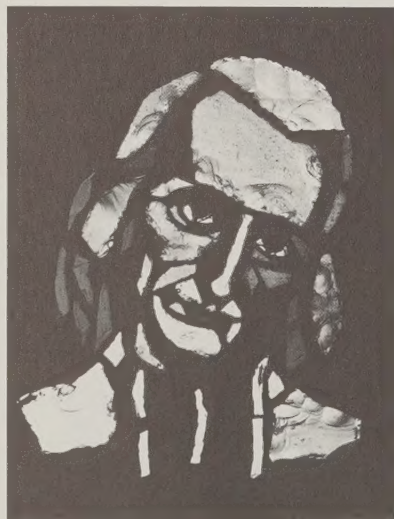
Designing for worship carries with it many varied responsibilities involved with the *Current* theology, while the most important guiding factor of all, is not the only consideration. In importance, *future* theological decision is well down the list.

Let us build now in answer to our responsibilities, accepting the imperfections common to humanity.

T. Norman Mansell, AIA, G.
Wynnewood, Pa.

... None of the examples that you have listed for Honor Awards (Liturgical Conference Competition) have any feeling of a church atmosphere whatsoever. Rather, they appear as mausoleums or meeting houses. I realize there is a changing trend in liturgical circles; however, I do not consider these outstanding examples of modern liturgical art. This indicates that the only advancement in our society today is in the field of the sciences. The arts appear to be in a dismal decline, similar to the period of the dark ages, except that in the dark ages had the monks to keep alive the spirit of art and elevate the mind and spirit.

Continued on page 10



LOIRE Imports, Inc.
150 East 35th Street
New York, N.Y. 10016
(212-685-9594)



HANDWOVEN VESTMENTS
REDWOODS MONASTERY
Whitethorn, California 95489



**"Art is man's nature,
Nature is God's art"**

Buckingham-Virginia Slate
is a product of nature,
awaiting the ingenuity
and vision of man
to give it meaning.
Milton Grigg, FAIA, GRA
uses the natural beauty
and artistic texture
of Buckingham Slate
for the flooring, font,
altar table and candle holders
in St. John's Lutheran Church
Emporia, Virginia

BUCKINGHAM-VIRGINIA SLATE CORPORATION

1103 EAST MAIN STREET • RICHMOND, VIRGINIA 23219 • TELEPHONE 703-643-8365

CRITIQUE:

*Thomas Kerk Reformed Church Center
Amsterdam, The Netherlands — Karel L. Sijmons, Architect*

*The Rev. Roger Ortmyer
Department of Church and Culture
National Council of Churches of Christ*

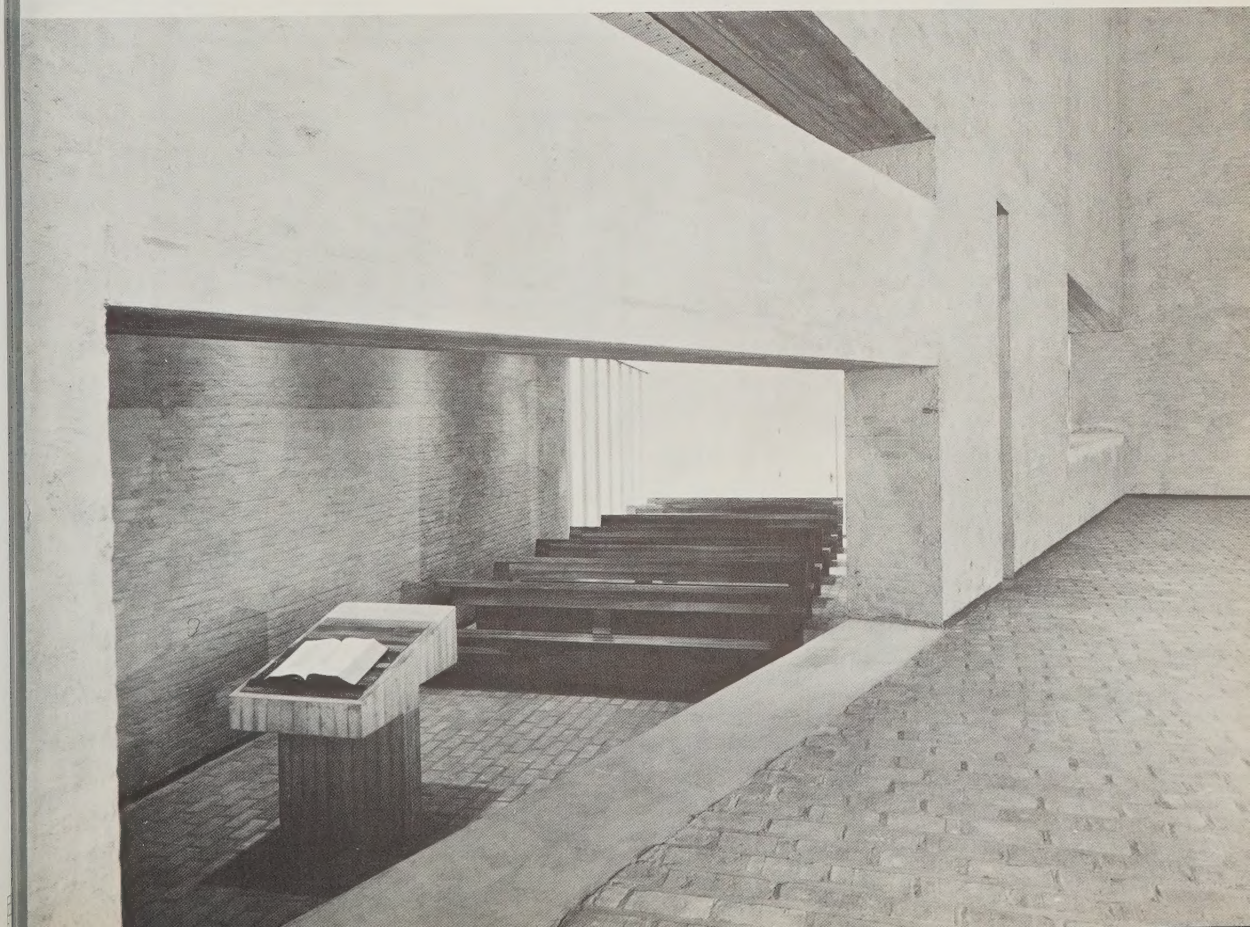
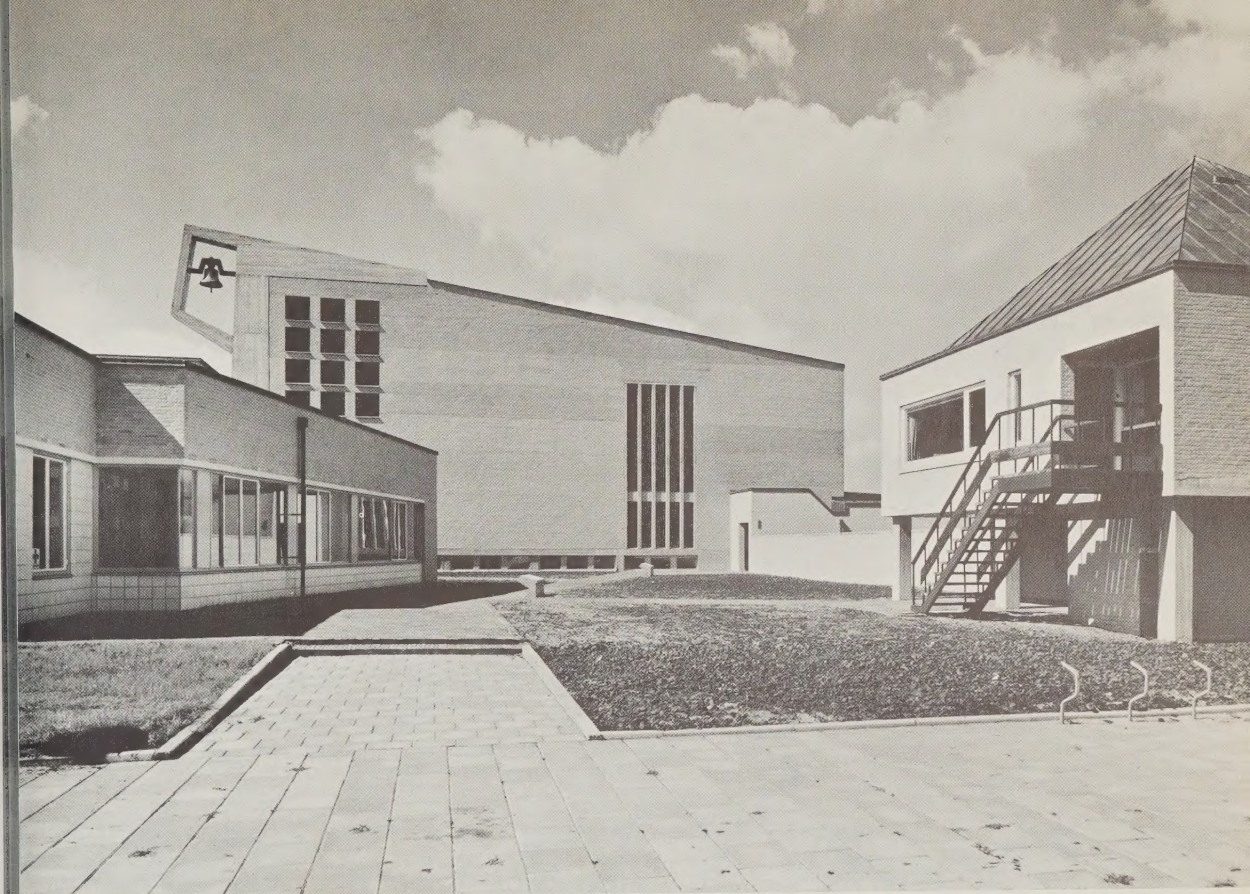
It is a witness to the pervading conservatism of religious institutions that the design of Thomas Kerk Reformed Church Center seems so forcefully new, even though decades have passed since the remarkable teachers at the Bauhaus showed us that good design must unhinge *stasis*.

The religious institution, epitomized in the house of worship, has preferred immobility to movement. The pews have been screwed down. Altars were bolted against the wall or made too heavy and ponderous to be moved, so it made no difference if actual hardware was used or not. In one exceptional "modern" phase Baroque religious architecture created, for the 17th century Roman Catholic Church, a building seeded with implied movement. The dome over the altar made light an attraction, pulling the participant out of the dark recesses of nave and wings. Ceiling frescoes swirled upward toward celestial space. Repeated side altars and emphasized Stations of the Cross kept individual worshipers on the move. Altar radiants in golden sunbursts, plaster moldings and sculptures made an enveloping swirl of movement around the altar axis.

As the Counter Reformation solidified, even the Baroque and Rococo styles were frozen, so that for subsequent generations the reality of movement was lost, hardly even the appearance being retained.

Where Protestant architecture was affected by Baroque, it preferred rationalistic styles (e.g. Regency in England and North America), with everything in its place in a frozen formal balance. Whether the liturgical center of interest was the altar or pulpit, the movement was tied to a static balance.

Only against the cries of outrage (e.g. "bizarre Darwinianism") has contemporary architecture succeeded in ungluing the pre-fixed stations. Gradually, however, some dynamism has come into the picture with off-centered isles, asymmetrical proportions, and now we are prepared to accept, to revel in the beautiful freedom of Sijmons' design.



LEGEND TO THE PLANS

Thomas Kerk Reformed Church Center
in Amsterdam

Architect:
Karel L. Sijmons

PLAN OF GROUND FLOOR

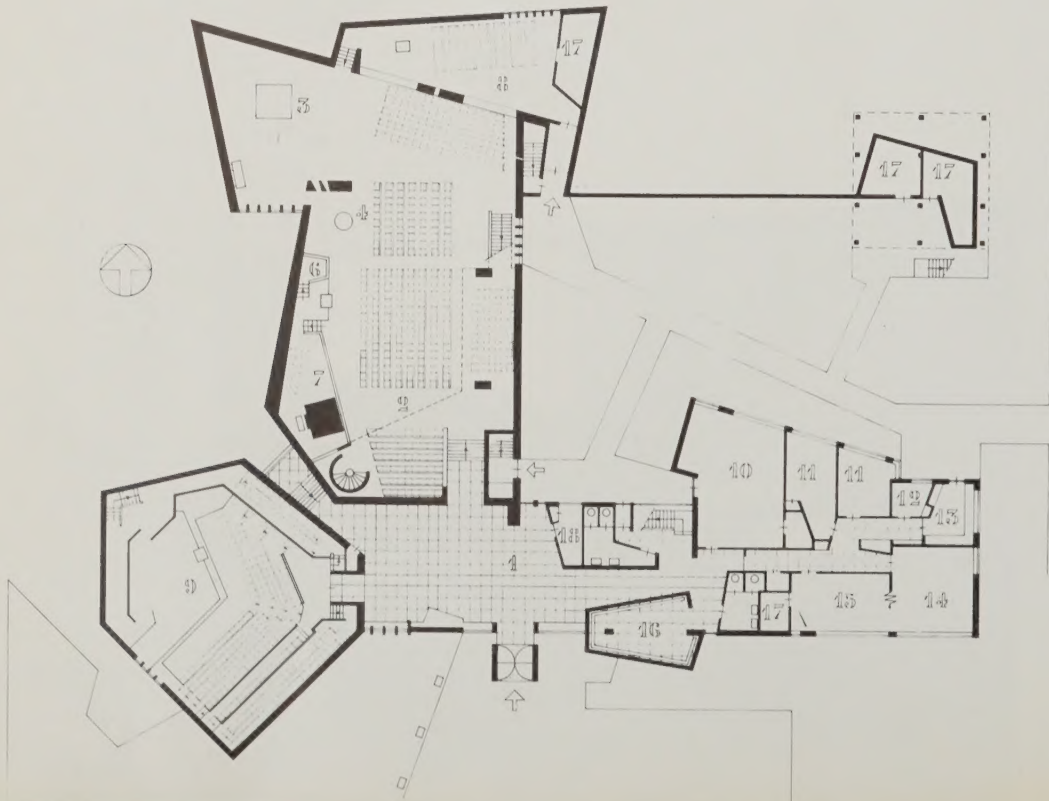
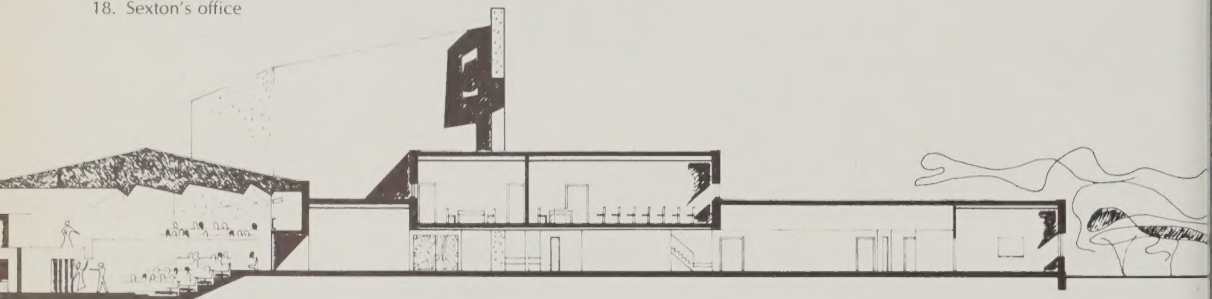
- 1. Main entrance lobby
- 2. Sanctuary
- 3. Communion table
- 4. Baptismal font
- 5. Missing number
- 6. Pulpit
- 7. Organ and choir
- 8. Chapel
- 9. Theater
- 10. Conference room
- 11 & 12. Offices
- 13. Kitchen
- 14 & 15. Meeting rooms
- 16. Coat room
- 17. Storage areas
- 18. Sexton's office

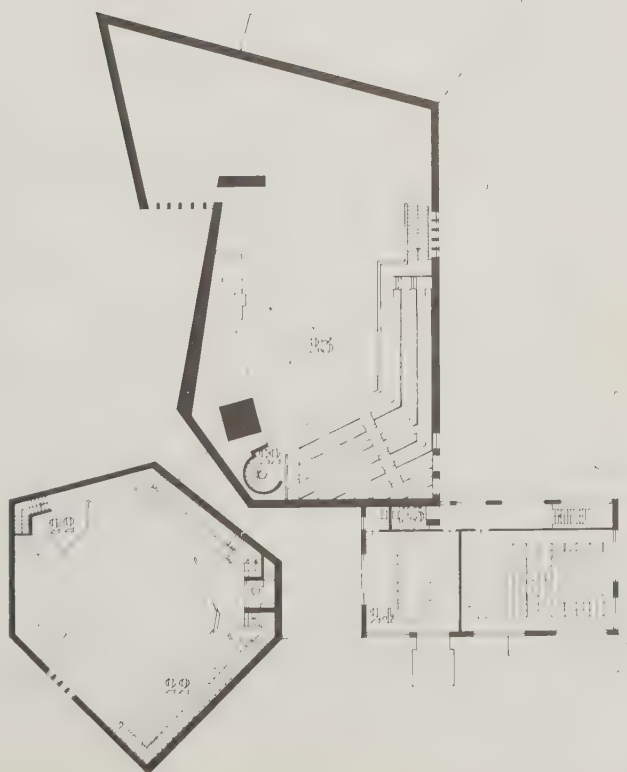
LOWER LEVEL

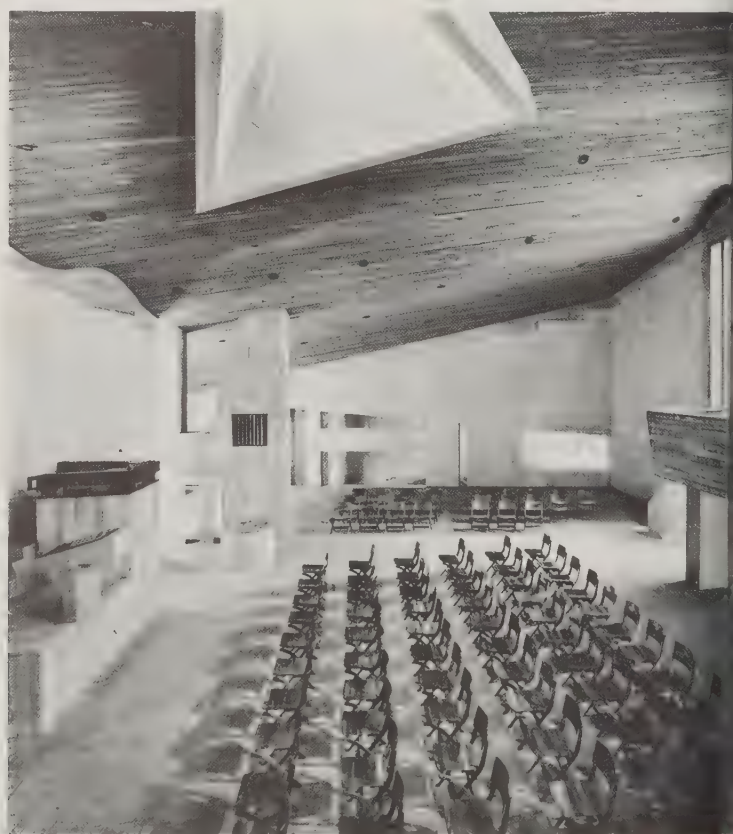
- 11. Offices for counselling
- 19. Dressing rooms
- 10. Mechanical room
- 21. Recreation room, primarily for young people

PLAN OF UPPER LEVEL

- 22. Balcony areas
- 23. Pyramid skylight in roof
- 24. Consistory and meeting rooms
- 25. Kitchenette
- 26. Missing number
- 27. Sexton's residence







The first thing noted is the essentially theatrical nature of the design—and this is a good thing. It took theater about as long as the church to knock out its symbol of *stasis*—the proscenium arch, and either throw the theatrical acts into its midst, as in the arena theater, or move it out and all about us so that the performance surrounds us. How much more exciting, *King Lear*, *Hamlet*, or *Leicht* become as the dramatic action swirls and flows all around us without the frozen sets of proscenium theater. In like manner, architect Sijmons has surrounded the congregation with the liturgical points of interest. While the pulpit is rather dominating, still the Lord's Table has its own place to which we move and of which we are always aware. The Font stands free between the space of Eucharistic action and the preaching and reading stations. Moving is the action area of the choir and organist.

Of course there are no pews that have been fastened to the floor, but chairs which can be moved about in flexible arrangement of space so that the dramatic action of the liturgy can be related as directly as possible to the congregational situation, and the liturgy can move from the circumference to the center in processions or other extensions of liturgical movement from the fixed liturgical centers.

The site is one of dramatic expectation. The dynamics of the different slants of rafters, ceilings, walls, pulpit, fonts, choir stalls, Eucharistic table, all these forms of movement. The pyramid of ceiling light does, in its flow of light, what the dome did in the Baroque church.

And this movement has great strength in the handling of the masses and the structural material of concrete. Form becomes very, very important—the form is, as in Cézanne, the thing itself. It has been very difficult for architects and designers to learn this—in fact most of them are still not willing to accept what has been trying to tell us for 75 years, that the form itself is the message.

The rest of the design for the community—church, meeting rooms, kitchens, offices, robing rooms, etc. as well as the imaginative handling of the sexton's residence in relationship to the hall, all continue this essentially dynamic development. By relating directly to the place where the community's activities take place, the world is not separated from the very heart of the religious struc-

ture. This is good—theologically as well as aesthetically. Just as the church has finally taken itself off of its separated pillar of sanctity and other-worldliness, moved itself into the life of the people, refused to cut itself off from the daily activities of man, so this art of building shows us the vital engagement of art with life.

"Aesthetic distance" is a kind of critical standard we fortunately seldom encounter any longer. The arts take us directly into experience, into feeling involving our participation, rather than reserving themselves for precious or exclusive place. They expose us by direct impact and relationship. The "ready madis" of Duchamp made us look at bottle holders and bicycle wheels with eyes of wonder rather than indifference. As art, the bottle holder is worth considering with open interest that might become as enchanted as with Rubens or Goya.

Recent movements, such as Pop Art, continue to lead us into an engagement with life, to the supermarket space and its image, rather than into the retreats of galleries or museums. The point is that art today refuses confinement to something "fine," guarded from crass life involvement.

The religious art of the church structure is required just as vigorously to translate life with directness and intensity into its sheltering structures and the dramatic liturgy.

But here comes my caveat. Using a theatrical analogy, Sijmons' building as theater, helps to translate dramatic movement back to Shakespeare and up to Bertolt Brecht, but this is only the beginning of the liberating movement of art in the 20th century. Brecht and even the Theater of the Absurd have brought the action around us and knocked down the proscenium scene.

In the last decade, however, the most vital action in the theater, as in most of the other arts, has been moving with great intensity in a new line in which the movement circulates in and around and amongst us, and we too become an integral and necessary part of the movement. Theatrically it is typified by the "happening," the first new theater in 2500 years. Visually, by the motion picture and multi-media scenes, by disposable and even destruction art.

What we need now are some church designs that understand this appropriation of movement. Church designs must be worked out so that projections,

simultaneous movement, random and cluster events are staged rather than preconceived and serial organization. This is where the implications of form-meaning in an age of motion are taking us. Cézanne (visually) and Brecht (theatrically) help to dislodge the old *stasis*, but we have had to go far, far beyond them. It is now time for church design to realize this.

For instance, note the formidable and frozen and hierarchical dominance of the pulpit. But is this the direction "preaching" is moving? I think not. The development is toward dialogue, toward dramatic play, toward reading and interplay of different persons in different situations and relationships to the congregation. Such a concrete abutment as this pulpit is a part of the old *stasis*—knock it down and clean up this space for action and proclamation. The Word cannot be frozen to such a massive and ponderous image.

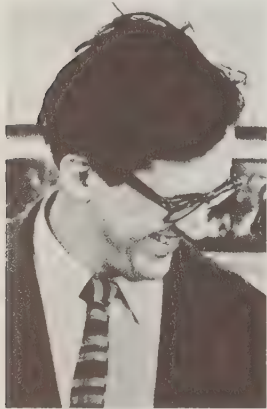
And the choir and organ. Why the inevitable organ anyway? Or if it is organ it is one instrument among many. Movement today in sound is toward electronic devices and an instrumentation that relates to projections and the total movement of the divine liturgy. Knock loose the organ space too. Give us some free movement of voice and instrument related to event.

In summary, I cannot help but be delighted with the directions in which Mr. Sijmons' dynamics are taking us. I am despondent that it has taken the church so long to get thus far and hopeful that we will soon realize how far we have to go, how much remains undone, how vigorous must be the religious imagination to realize what the arts have been trying to tell us—that the form can be, ought to be, must be, the message.

I realize that, in part, this criticism of mine is grossly unfair to Mr. Sijmons and his building. One ought not to criticize a man, either negatively or positively, for not doing what neither he nor his client ever intended. Even so, however, a new work of art in church architecture should expect and anticipate both the developing liturgies and the new aesthetic. These liturgies demand a different flow of movement. The aesthetic has discarded the old hierarchies for a more random, happening-like flow. ■

THE ARTIST'S POSITION

ROBERT SOWERS—*Stained Glass Designer*
 Author of: *The Lost Art: A Survey of*
1000 Years of Stained Glass



The throngs that every year seek out Sainte-Chapelle in Paris, the busload upon busload of tourists that flood into Chartres every day of the summer, the crowds that forced the Dominican Sisters in Vence to close the Matisse chapel to the public except for a few hours a week, the record-breaking crowds that lined up in the streets all the way to Fifth Avenue when Chagall's Jerusalem windows were shown at the Museum of Modern Art—all attest to a deep and abiding interest in the ancient and singularly compelling art of stained glass. At the same time that we admire these works, we in the United States produce more than a million square feet of stained glass every year—the equivalent of perhaps two hundred Sainte-Chapelle's and several thousand Matisse chapels—and yet somehow nobody who is not locally and personally involved is interested. Our artists are creating "masterpieces of stained glass design unsurpassed in brilliance and in the subtlety of their color harmonies," a promotional pamphlet published by the Stained Glass Association of America proclaims; yet outside the orbit of the trade or trade-subsidized press, conferences, competitions and other activities, the silence is

deafening. Even after the considerable efforts of the Association to enlighten them, no important museum, no university art or architecture school, no leading magazine of the arts, no important newspaper critic nor even a major family magazine seems to be the least bit interested. The situation is to say the least curious.

Here is how literally ninety-nine out of a hundred stained glass windows are commissioned, designed and produced in this country. They are commissioned first of all by persons or committees who rarely if ever have attempted to commission a work of art before, and will probably never be called upon to do so again. Just this once in a lifetime they will have assumed the responsibility to spend quite a lot of money, usually other people's money, on something that they know little or nothing about. Little wonder, therefore, that they tend to succumb to the practiced blandishments of the trade.

Building programs are generally well publicized and construction sites conspicuous, and the sight of yawning window openings has been known to induce in stained glass studio executives with sufficiently pressing payroll responsibilities a state of mind bordering on acute agoraphobia. Before the average committee has gotten its wits together, it is almost certain to be approached by the representatives of one or more stained glass studios who will offer to produce designs for the windows absolutely free of charge, purely on speculation. There is probably no other art or profession in the world in which this practice is not with good reason frowned upon, if not expressly prohibited, but in stained glass it is the rule rather than the exception—a fact which is tacitly recognized in the official Statement of Principles of the Stained Glass Association. (Ideally, says that statement, only one "craftsman"

should be asked to work on a particular project at a time, and "should should a craftsman fail to satisfy the architect or owner with his sketches, we believe that he should withdraw, thus permitting another craftsman to enjoy the full operation of the owner." Only "if more than one craftsman is invited to submit sketches" does the statement "urgently recommend . . . prearranged competition for unsuccessful competitors." Through the gap between these diffident stipulations one could drive a whole trailer-truckful of unprofessional behavior without earning so much as a slap on the wrist.) But it works. Even though we have all supposedly been brought up on the old adage that "you can never get something for nothing," most of that million square feet of stained glass each year is wooed and won in flagrant defiance of this common sense rule-of-thumb. A studio is asked to submit designs for the windows.

At this point another thing occurs to me under most other circumstances would give many people pause. Whatever is asked for in whatever style, the studio apparently can produce. If the windows are wanted for such-and-such an occasion just two or three months hence, they usually can be managed too. Given even the scantiest layman's knowledge of what creative work is like—the kind of thing that has been depicted in *Lost Life and The Agony and the Ecstasy*, for example—these confident claims to be able to deliver just the sought-for creations on the dotted line ought to sound a little like the garden path. But apparently they do not.

Having thus gotten a speculative foot in the door, the studio must then come up with a design that will "sell" the job. Since the design work is to be done on speculation and there is no telling whether the first or second or even third attempt is going to bring home the bacon

Continued on page

DIALOGUE

THE STUDIO'S POSITION

CROSBY WILLET—President,
The Willet Stained Glass Studios

In 1965 at Chicago's Pick Congress Hotel, several hundred of the architects, artists and churchmen responsible for a majority of the billion dollar plus of churches being constructed yearly in the U.S. heard Robert Sowers, distinguished author and stained glass artist, preside over a jury of experts on an imaginary tour of American stained glass studios where "ninety-five or -six, or is it even ninety-seven or -eight or -nine, out of a hundred stained glass windows are being made under conditions that absolutely preclude the faintest breath of honest, consecrated creativity. They would find men of whatever original talent committed to turn out on schedule, week in and week out, anything, absolutely anything that will feed the dragon overhead of such places: an imitation Jima landing a la Norman Rockwell in a pseudo-Georgian military college chapel one day, followed by something like 'skidoo, whirly-swirly' for a drive-in art gallery that gives green stamps, the next, and you name it after that. I am, of course, exaggerating, but only the slightest bit."

Are all stained glass studios really that bad? In an age when art styles change monthly and sculpture can be ordered by the artist over the telephone from the nearest foundry, it is hard to be completely objective about any form of art. The criterion for art judgment has been lost, or at least obscured, and is mainly a matter of taste fashioned by the pressure of public relations. In light of this it is difficult to say what is good stained glass or what is bad. It becomes a matter of personal opinion.

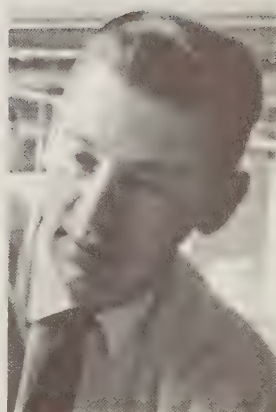
A stained glass studio today is by necessity a commercial enterprise in a world that thrives on competition, and unless it is subsidized by a foundation or has a wealthy owner, it has to make money to survive. To do this even the best studio occasionally has to cater to

the taste of its clients, and as Mr. Sowers has said, the results do not always rate high on the aesthetic ladder. Some studios never rise above the obvious banality of copying Holman Hunt's "Light of the World," or Hoffman's "Gethsemane" day in and day out, never trying to raise the client's sights to something of higher caliber. But that these are the studios doing 99% of the work in this country seems illogical and would be impossible to verify.

However, Mr. Sowers stated flatly in the same lecture, that the only good stained glass, 1% of the total made in this country, is designed by independent artists located within a twenty-five mile radius of New York City who have no formal connection with any major stained glass studio either American or European.

The premise that only stained glass designed by a free-lance artist is good stained glass, and that any stained glass from an established studio is bound to be mediocre is obviously crooked thinking. It is a position that cannot be defended, only perpetrated by those who try to build up false images based on snob appeal, the old Hindu idea of the caste system. As Bernard Gruenke so ably stated in his report on *Stained Glass and the Independent Artist*, "It is an established fact that there are fine independent stained glass artists across the country, as well as many fine studios which design and execute some of the finest art pieces to be found in this country and others. It would be unrealistic to make a generalization and say all stained glass studios are bad, or that all independent artists are bad. However, there are a few facts about each group that bear consideration."

Some of the greatest stained glass from all ages came from group effort such as that of the medieval guilds down to present day examples from studios



of artist-craftsmen working together. Conversely, there are many poor to horrible examples of stained glass by independent artists. Certainly the studio-made glass in the First Presbyterian Church in Stamford, Conn. is far more successful than the glass in the Hadassah Hebrew Medical Center in Jerusalem. Chagall's glass, when exhibited in the intimate, protected gallery at the Louvre in Paris, was most interesting and enjoyable, but is far from successful in situ. The artist's lack of knowledge regarding the halation of light contributed to this and proved his undoing.

It is probably a fallacy to attempt to compare the so-styled independent artist-designer with a studio since it is unusual for the end result to be the actual work of the artist. In rare cases an artist may carry out all of the many steps in executing a window, but this is surely a waste of talent and in many cases the craftsmanship is poor. Since an independent artist does not have a studio, he must seek one out to do his work. Sometimes he will find a competent, reliable shop that will cooperate and execute the window as the artist conceived it. Sometimes, for economic reasons, the artist will bid his sketch out to several different

Continued on page 15

the design time to be devoted to a given go-around is rather strictly budgeted. One of the studio's staff designers is given the necessary technical information and a certain number of working hours in which to turn out a "this-or-that like the one that we did for so-and-so, but a little more (or less) 'modern.'" The nine-to-five studio designer is in effect a kind of short-order cook.

With the second if not the first sketch produced in this manner, or the third if not the second, a web of confusion but above all incurred obligation is spun, a contract signed, and the windows put into production. The making of a stained glass window happens to break down fairly neatly into two distinct sets of operations, the first of which all have to do with its ultimate *appearance*, and the second of which are all aspects of its purely mechanical *fabrication*. After a sketch is approved, these further steps affecting its appearance must be taken: the sketch must be enlarged to full size and developed in detail, a palette of glass of the proper colors and density must be selected, and the glass may also be painted, etched or in some other way modified after it has been cut. Only after all of these steps have been taken can the rest of the purely mechanical firing, assembling, waterproofing and so on be done. All ye-olde-craftsman romanticism aside, an efficiently run stained glass studio is actually a custom light manufacturing plant, and to my mind not the least bit demeaned by being thought of as such. But because it is that, it makes the artistically fatal error of attempting to incorporate the whole appearance-determining aspect of the art into its production line on a one-man one-operation basis. So the sketch once approved gets passed on to a second person to develop into a full-scale cartoon, to a third to select the glass, to a fourth to paint, and so on over into the second, purely mechanical phase of its production. Thus whatever might even conceivably have been fresh, authentically felt or potentially interesting in such a hastily conceived throw-away design gets successively ignored or slicked-up, caricatured or otherwise cuffed about by a gauntlet of separate-but-equal time-servers, most of whom have long since ceased to invest the least bit of themselves in what they are doing. Stained glass windows produced in this manner can only stand in about the same relation to art that Ma Whatsit's Pies stand in relation to *haute cuisine*.

So much for the counter-creative elements inherent in the studio procedure

itself. If one tries to discover the "unsurpassed masterpieces" that are supposedly being created by the studios one does not get very far either. The last time I publicly raised the question, at the 1965 National Conference on Church Architecture, this was the nearest thing that I got to a positive, specific answer in a full-page editorial reply in the Winter 1965-66 Stained Glass quarterly: "That there is talent in the studio group is obvious judging by the results of our national apprentice shows held every two years. A number of the 1964 apprentice panels were selected to be displayed at the Museum of Contemporary Crafts in New York City." In twenty years of booming stained glass production a few modest trainee exercises! Since the author of the editorial from which I quoted is the present spokesman for the studios, he now has an opportunity to redeem himself by citing if he can any studio designed work illustrated in the Stained Glass quarterly in the past twenty years that qualified disinterested parties would accept as the equal of Leger's windows in Audincourt, Leon Zack's in Notre-Dame-des-Pauvres or Dominkus Bohm's in Maria Königin.

Almost without exception, the creators of the significant stained glass of our time have been either distinguished interlopers from other arts like the painter, sculptor and architect just named, or others equally outside the studio world who have chosen stained glass as their principal means of artistic expression. What the studios apparently are attempting to do is to perpetuate a design function which, however adequate it may conceivably have been in the heyday of Gothic revivalism, is hopelessly inadequate now. Far from being any longer the highly conventionalized retrospective thing it was fifty years ago, stained glass is now attempting, like contemporary church architecture, to be the kind of deeply searching, confidently realizing, open-ended enterprise that great art always is, must be, and eminently was when the great cathedrals, abbeys and parish churches followed one upon the other in such an exuberantly inventive stream. As the late president of the Guild for Religious Architecture, Mr. William Cooley, once put it: "The art of glass is at the crossroads. If the talented are encouraged, a brilliant era awaits. If the banal triumphs the importance of stained glass will decline."

What this means in practical terms is that architects and clients must begin putting the authority and the responsibility for the whole first, creative or ap-

pearance-determining phase of making of a stained glass window in the hands of the one man who can exercise that authority and meet that responsibility creatively: the stained glass artist. It means that the studios should perform exactly the same indispensable service for the stained glass artist that the bronze foundries perform for sculptors, Aubusson and the Gobelin factories perform for tapestry designers, and construction companies perform for architects. From being untested or fraught with perils this is the procedure under which all of the truly significant stained glass of our time actually has been made. It has long since been adopted as the standard working procedure by several of the oldest and best stained glass studios in Germany, and the past twenty years have indeed been a brilliant era for German stained glass. Under our own all too prevalent arrangement stained glass gives every sign of being less a lost rediscovered than a found art being wantonly squandered.

REBUTTAL—E. CROSBY WILLET

In his article Mr. Sowers has made a blanket indictment of all stained glass work done by studio group effort. In innuendo he has implied that no studio designed work is as fine as the examples he names of the work of Leger, Zack and Bohm. It is also impossible to name an independent artist in America who has conceived glass equal to these masterpieces, but to come to the conclusion therefore that all stained glass by independent artists in America is bad is only an example of absurd reasoning.

He also aired the questionable practices of some studios and I agree that these would be a great asset to the craft; these could be eliminated. Hastily conceived sketches, unrealistic deadlines and other concessions to pragmatism are often as much the fault of the client as they are of the studio.

Mr. Sowers says that artistic achievements by stained glass studios have been recognized by an "important newspaper critic." How about Aline Louchheim (now Saarinen) who commented in her New York Times column of September 14, 1953 on the travel exhibition *Stained Glass—New Dimensions*, undertaken by the Stained Glass Association of America: "You wonder why such a show hadn't happened before." Emily Genauer, art critic of the New York Herald Tribune, headlined her full page picture coverage of the same show on November 8, 1953: "The

al in Glass . . . stained glass has graduated from the Gothic."

Mr. Sowers declared further that "no important museum, no university, art architecture school . . . seems to be at least bit interested." Without exploring further than our own studio files, I was able to locate the following cited major "one-man" exhibitions: Columbia Museum of Art, Columbia, S.C., 1961; Rudolph Art Gallery in the School of Architecture, Clemson College, S.C., 1961; Atlanta Art Association, Atlanta, Ga., 1962; Washington County Museum of Fine Arts, Hagerstown, Md., 1963. In addition, examples of the work of various studios have been seen frequently in joint shows with other exhibitions, in such places as the Museum of Contemporary Crafts in New York City. Is his premise true that American stained glass has been recognized in "no leading magazine of the arts . . . nor in a major family magazine?" For the answer, see the cover of *Progressive Architecture*, October 1956, and *American Architect*, December 1958. For the rest, there are a few outstanding examples, but two containing color illustrations: *Life*, October 11, 1937; *Holiday*, December 1947; *Life*, April 11, 1955; *Winter Homes and Gardens*, December 1957; *Business Week*, October 17, 1954; *Saturday Evening Post*, the cover April 24, 1965.

However, these are mere academic exercises, not the meat of the problem. Must one go to an independent artist to obtain good design, and if one does, can one be sure of getting a good window? This is the essence of the problem. Despite Mr. Sowers' demeaning attitude toward apprentices (he forgets we all have to learn sometime), many young artists are coming up through the studios to join with a number of fine craftsmen—to far from being mere timeservers—to devote their lives anonymously to making stained glass rather than to talking about it. Making stained glass is a manufacturing operation per se, a highly skilled art and craft. Design is but one element. How the design manifests itself in glass tells the final story of success or failure. The true test is not how fine the sketch that may ultimately hang on the client's wall, but how glorious and lasting is the symphony of light and color in the architectural setting.

As I have mentioned in my original comment, criticism or comparison that "this window is finer than that" is highly subjective and practically meaningless. This year's prize winner may be ridiculed

by next year's judges. Great stained glass, the best of Chartres, Bourges, Ste. Chapelle, has stood the test of centuries of criticism and today is universally acclaimed for what it is—a culmination of the blending of the talents of artist and craftsman in answer to the unparalleled challenge of the Gothic architectural concept.

There is a new challenge today and it can best be met when artist and craftsman work together in a group effort with mutual respect and humility. ■

THE STUDIO'S POSITION *Continued from page 13*

studios, with end results reminiscent of one of the ads seen in AIA publications, "If low bidder had built the Taj Mahal would it still be standing?" Quite a bit of a studio's time can be wasted repairing work done by an artist who has taken short cuts and built windows of inferior craftsmanship improperly installed.

Stained glass is an executed product, not just a design for a window. There is real need for the studio where the talents of skilled craftsmen and artists can be blended together to create truly fine work. Would the Whitney Museum of Art be the great building it is if Marcel Breuer had made a sketch of the Museum and then taken it to a second-rate architect to do the working drawings? Of course it wouldn't. The owners wanted a building, not a sketch by Breuer to hang on the wall. The marvelous building they got was due to the combined efforts of Marcel Breuer, Harrison Smith, and the many other talented and able people of varying skills and attributes who were welded into a great architectural team. Most of the better stained glass studios today are run by a director who has a complete knowledge of the medium, consummate taste concerning the use of materials and the full cooperation of his team of artists and craftsmen.

Creating stained glass to fit properly into a particular architectural setting is a discipline of the highest order from which it is easy to go astray. Many an architect is reluctant to use stained glass because he fears the artist may override his concept of the light and color values he wishes to create in his building. This is particularly true today when much religious architecture is not of the monumental type traditionally associated with stained glass.

A fine line must be drawn in order that stained glass may function as art rather than mere decoration in the architectural element. The artist can often achieve this by merging his artistic creativity with the

necessary qualities of humility and discipline so vital if the material and technical problems that constantly confront the studio craftsmen are to be solved.

Although it is certainly not impossible for an inspired independent artist to create good stained glass design, nevertheless the very fact of his working alone increases the chance that he may lose his objectivity about its good and bad qualities. The chances of the successful culmination of design into glorious windows are in favor of the studio artist who works directly with his material in close association with the studio craftsmen. In this environment of the give and take of constructive criticism, the prima donna complex of an artist is lost in the team goal of creating a work of art that will be a successful part of the architectural environment.

Anyone who has read Patrick Reyntiens' book, *The Techniques of Stained Glass*, will realize the prime necessity for the artist to be part and parcel of the stained glass studio. As Mr. Reyntiens points out, the minimum physical requirements of storage space for a great palette of colored glasses that will allow complete freedom of selection, the necessary tools and equipment, space for laying out full size drawings, kilns in which to fire the glass, a large exhibition window in which to view the work in progress—all these, rather than representing "leviathan overhead," are absolute necessities for the creation of successful stained glass.

Nothing can be more ludicrous and sad than an artist working in his tiny garret with a few miniscule samples of glass believing that if he can successfully juxtapose these colors, a successful window will eventually evolve. He fails to realize that with hand-blown glasses, to experience their beauty one must feel the texture and the nuances of shading in each sheet that a mere sample fails to reveal. Each piece of glass in the finished window should be selected with the utmost care and so placed that it will fully enhance the design, according to actual light conditions. Colors relate to each other in different ways when the light pours through and only in a properly equipped studio can this phenomenon be realistically studied to a successful conclusion.

Besides the obvious need for the existence of studios to carry out windows, studios have been actively interested in perpetuating the stained glass craft. The Stained Glass Association of America, which includes forty of the larger studios in North and Central America, publishes

Continued on page 19

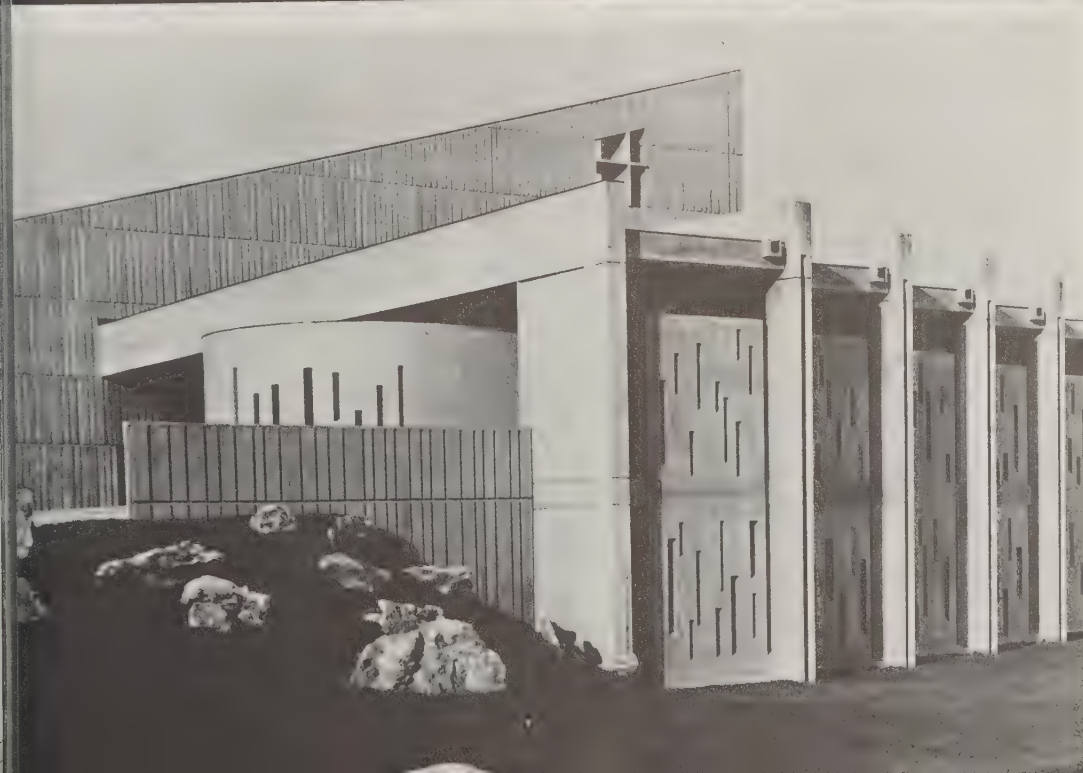
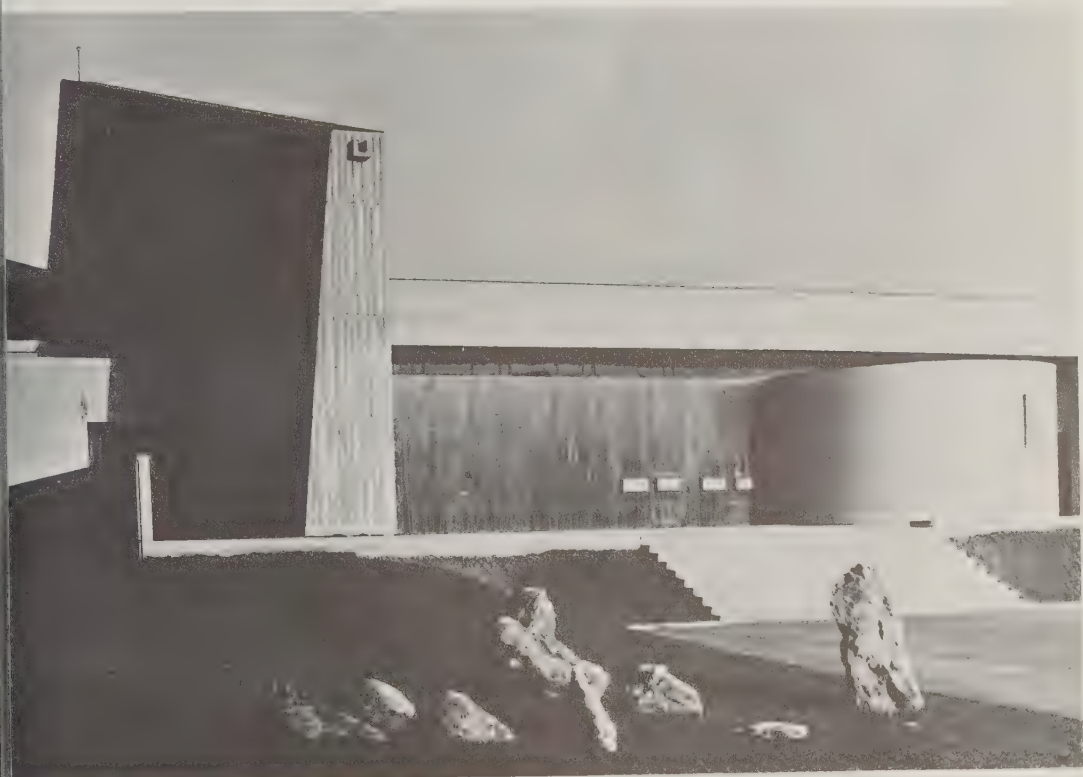
new churches of France — 1966-67

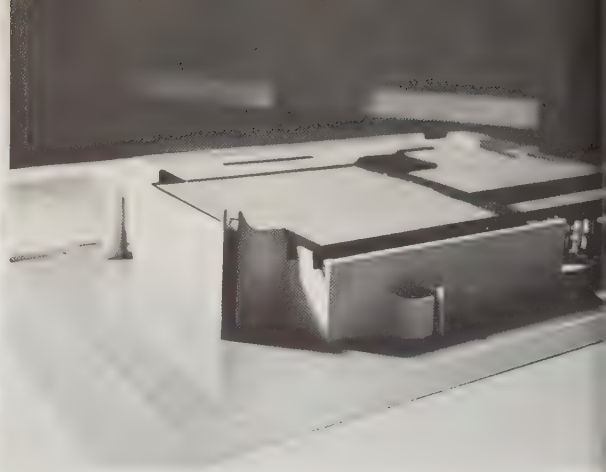
*Faith & Form expresses
thanks to Art Chrétien for
permission to reprint,
and to Lady Susan Glyn
for her translations.*



Ste. Magdeleine, Le Plessis-Robinson, France
Architect: Remondet

This important church extends its wide rhythms across a small hill overlooking the plain which incorporates the town of Le Plessis-Robinson. It is built of unfaced cement. The chancel offers ample space for carrying out liturgical requirements. A sculpture by Georges Mathieu is planned for the enclosing wall, and it is hoped that before long it will be in place.

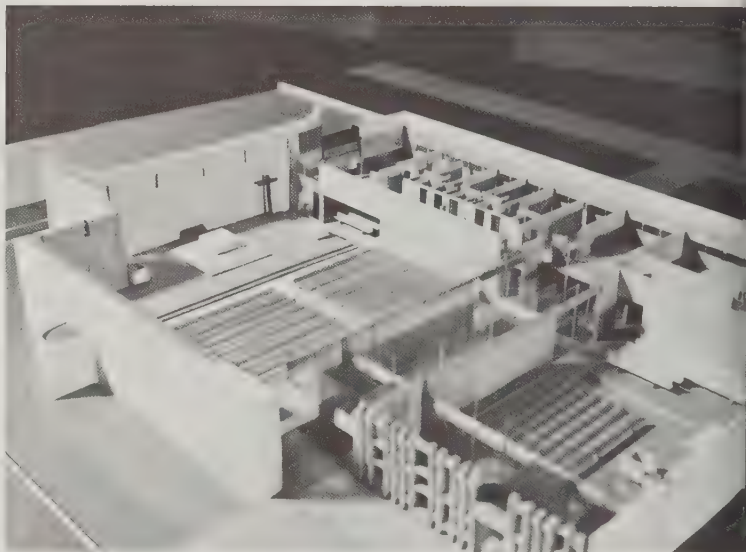




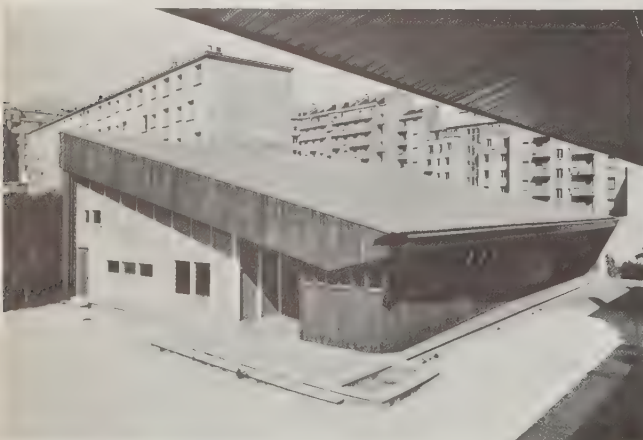
*St. Marc Ecumenical Church
Grenoble, France
Architect: Coignet*

This is one of the two churches in Grenoble described as "ecumenical."
(Note: Photographs show only model, but the church was completed for the opening of the Olympic Games in February 1968.) St. Marc is an example of the new concept in church architecture; it can be used for several different kinds of services at the same time.

St. Marc's is to be situated close to a new Cultural Center, and is in a sense a multipurpose, interfaith center. It houses Catholics, French Protestants and Anglicans. Each group has its own area; for special occasions space for each of them can be enlarged by means of sliding partitions.



*St. Jacques, Grenoble, France
Architect: Potie*



quarterly magazine, *Stained Glass*, which is the only established source of news for work being done in the craft as well as a source for material supplies. The Association also promotes and sponsors, together with the craft unions and the government's Department of Labor, four-year apprenticeship in the art and craft of stained glass. This program has resulted in the training of several hundred excellent craftsmen since World War II. Without them both studio and independent artists might cease to exist. From a national biennial competition open to all apprentices throughout the country in 1964, several of the winning entries were invited to exhibit in the Museum of Contemporary Crafts in New York City. A number of fine young artists—Helen Hickman, David Wilson, Harold Erikson, Ann Kellogg, Ronald W. and Marlene Hoffmann, to mention a few—have become involved in stained glass design through the apprenticeship program.

In 1953 the Stained Glass Association recognized that new artistic blood was needed to free stained glass from its medieval image. In cooperation with the American Federation of Art, it sponsored a traveling show called "New Work in Stained Glass." Eighteen leading artists from the country, some of whom had never before worked in the medium, created exhibition panels that were executed by member studios. Such artists as Andre Ward, Abraham Rattner and Adolf Gottlieb developed an interest in the stained glass medium, and today because of this, they have obtained architectural commissions for glass. The show traveled to a number of leading museums in the U.S. and Latin America and helped create an amazing renaissance of glass work during the fifties.

My hope is that this revival may become a permanent restoration of stained glass as an art form for today and for the future. How this can occur without the mutual cooperation of independent artist and studio I cannot conceive. The stained glass studio needs the constant infusion of fresh viewpoints that the architect can give, but the artist should not forget that in the ably directed and staffed studio, new and exciting techniques have been and are being developed, so needed for the contemporary architectural form and its idiom. Faceted glass, sculptured glass with glass, laminated glass such as *Farbigem* and *Gemmaux*—these were made possible because a large studio of the stained glass craftsmen who are

also qualified engineers, chemists, craftsmen with sculpting ability and are united in mutual effort. A multitude of abilities and know-how are necessary; the various materials require a tremendous investment, plus the financial resources essential to create new dimensions in stained glass and to support the results of research and testing in these new explorations.

If there is anything true about mankind it is that there are no absolutes. No one person or idea is completely right and the other completely wrong. Each can give something to the other, and only when negative criticism ends and independent artist and studio group pool their efforts to meet the significant challenge given by architect and client will great stained glass develop. ■

REBUTTAL BY ROBERT SOWERS

After devoting nearly half of his space to setting up and then handily demolishing such threadbare strawmen as the artist who knows nothing about the craft, or who attempts to do it all in his "tiny garret," or has a "prima-donna complex," or is in some other way disqualified by definition, Mr. Willet calls for an end to "negative criticism." This may be his notion of how to be constructive; mine is to try to account for the central fact that it is the independent artists who do understand the craft and do utilize the best facilities in the country, including the Willet studios, who are creating whatever really interesting stained glass is being created.

Mr. Willet siezes upon the most outlandish antics in the gallery world as license to throw all standards out the window and reduce everything to "a matter of personal opinion." He thereby isolates himself from the possibility of objective judgment far more completely than does any artist who simply prefers to do his creative work away from the hurly-burly of the workshop. No amount of "teamwork," no amount of studio "give-and-take" can ever relieve Mr. Willet of the obligation to measure his studio's efforts in the classic way that artistic achievement has always been measured: against the most seminal creations in the same medium. This is the very last thing that any of the studios want to do for they know very well where it would leave them. If my insistence on this point is snobbish, then I am a snob; if my insistence on profes-

sionalism is Hindu, well—maybe that is why I happen to like curry.

He also singles out the most purple passage in my Chicago speech rather than the more relevant lines that immediately follow it: "The distinguished members of our imaginary jury all know very well that not even the greatest artisans of the Middle Ages, the masters of the choir windows in Canterbury and the *Jesse Tree* in Chartres, would find easy the task of creating viable religious symbols in an age such as ours, in which the traditions of art are overwhelmingly secular; nor would they find any easier the task of genuinely enhancing rather than merely embellishing architecture in a period when the relations between art and architecture are also very problematical; and yet all around them the members of our jury would see kept anonymous craftsmen addressing themselves to these Herculean tasks with a clock in one hand and a swipefile in the other."

As badly as Mr. Willet needs a major artistic achievement to claim for the studios, it is hard to see how he can claim Stamford. Not only is the design of the glass there very architecturally determined, the original sketch for it—which was subsequently exhibited at the Museum of Modern Art—was made by the architect, Wallace K. Harrison. To be sure it was then developed by a studio: Gabriel Loire's in France. Nor have I ever maintained that all good stained-glass artists live in New York, although those that do have one advantage over even the largest studios elsewhere. Far from having to work "with a few tiny miniscule samples of glass," they have practically at their fingertips most of the antique glass in the country.

How the revival of stained glass in this country can take place "without the mutual cooperation of independent artist and studio," I cannot imagine either; but how do we interpret that fine sounding phrase? That the artist simply accept the *status quo*, for which not even Mr. Willet has been able to muster a case? Or that the studios begin to re-evaluate their present relationship to the artist? My quarrel is not over the ability of the studios to do their job, for which I need them and use them; it is over their inability to do mine. In the words of Mr. Cooley again: "... there is another way to operate that has never been fully explored." And insofar as it has been explored it has worked remarkably well. ■

the church remembers her future

LITURGICAL SYMBOLS
FOR TODAY
AND TOMORROW



The Rev. John T. Golding,
Preaching Missioner of the Episcopal
Diocese of Washington; formerly Vicar of
Washington Cathedral

What is turning out to be one of the most influential and tormenting utterances of the modern era was written from a Nazi prison on April 30, 1944. The author was Dietrich Bonhoeffer, a sensitive young German pastor who was shortly executed for his part in the unsuccessful attempt on Hitler's life. In a letter to a friend Bonhoeffer wrote:

"We are proceeding toward a time of no religion at all . . . How do we speak of God without religion? How do we speak in a secular fashion of God?"

We know from Bonhoeffer's other writings that he possessed a deep and profound Christian faith. Had he lived to answer his own last questionings, today's avant garde Christians might be far less confused than apparently they are. Nevertheless, his words set a challenge that has found eager acceptance, addressed as they were to a society already well on the way to complete secularization.

Homo sapiens has made an astonishing leap on the evolutionary ladder in a frighten-

ingly short time. This new man dwells in a totally new world—a world of computers, of automation, of interstellar space. We do not ask divine aid or advice about what we believe we can control ourselves, and we have reason to believe that science has now placed us in almost complete control of our environment. Man has come of age, say not a few theologians, so only a totally new picture of God, of Christ and the Church can communicate the Gospel to today's world. From all the signs, it looks as though all the churches stand today on the threshold of very great changes in confessional standards and ways of worship. Many wise voices are warning us that the prospects of a "New Reformation" are clearly in sight. There is no doubt that this is a time of profound spiritual revolution, which if it runs its full course, is likely to be as important and disturbing as either the Medieval Synthesis of Thomas Aquinas or the Reformation of the 16th Century.

Pope John, of blessed memory, coined the key word for all this ferment when he spoke of *Aggiornamento*, the need to "update" and renew the Church, that is to make it relevant to the world as it now is. Of course the phrase, "renewal of the Church" means different things to different people. It is Vatican II, the *New Dutch Catechism*, Bishop Robinson's *Honest to God*, and a stepped-up ecumenical movement as item I on the agenda of most church bodies. It is the Haight-Ashbury Mission to hippies and homosexuals and the East Harlem Protestant Parish. It is Duke Ellington's orchestra playing to an audience of nearly 7000 before the high altar of the Cathedral of St. John the Divine in New York City, or a jazz mass in a suburban church. It is "the Gospel according to Malcolm Boyd" presented as a monologue in a San Francisco night club. It is nuns marching in Chicago and thousands of priests and ministers converging upon the Federal city to protest our nation's involvement in Vietnam. It is "The New Theology" with its strange gospel of the death of God, and "the New Morality" with its frontal attack on all moral absolutes. It is strumming guitars all over the place and not a little rock 'n roll in the chancel.

Everyone to his taste, of course, but I cannot imagine a more enjoyable time to be alive, and to be a professing Christian, except perhaps in the first few centuries of the Christian enterprise. Those days were not so very different from our own. The late Gilbert Murray has written of "the failure of nerve" which gripped the entire Mediterranean world of that day, and of what the Christian Gospel did to meet the needs of millions who sought then to find meaning and purpose for their troubled lives. The same great holocaust is taking place in our Age of Anxiety and it is sweeping away much that is beautiful and all that is safe and comfortable and unquestioned. But it is also relieving us of heaps of quite unnecessary bric-a-brac and the liberation, while difficult and painful, is also a glorious catharsis.

The title of this article is taken from an inspired sentence of the French philosopher, Gabriel Marcel: "The Church remembers

her future." Indeed she does. She always! That is, the Church finds her strength and ability by looking back to the events which brought her to life—even as she moves forward into the future, ever interpreting truth and her gospel in the language and symbol of the present age.

So there is nothing particularly new about the "New Theology." Nietzsche said it in *Also Sprach Zarathustra* a hundred years ago. Nor is there anything especially about the present passion for secular involvement. Bonhoeffer told us we must learn to live in a world without religion. Long ago Hebrew people had learned to do just that. As Professor John MacMurray put it so paradoxically: "The unique contribution of the Hebrew people to religion was that it did away with it." In Egypt, Greece and East, religion, prior to the appearance of Israel on the world scene, was about divinity only—about another realm, about eternity, was world-denying not world affirming. Religion was about union with God—*up there*. But since the Hebrew contribution, religion in the west at least—is about God, *down here* in the midst of human life, and what to do about Him. How have communion with God? The Ten Commandments tell how, quite bluntly. Don't steal, don't lie, don't commit adultery, don't violate the person of another. "If you back to your neighbor," say all the prophets. "If you want Renewal, get down to the basic levels of a decent and just life for the whole community."

The here-and-now, says Scripture, in both testaments, is the only place to meet God. When Jesus appeared, his whole message was this essential confrontation. He announced to all and sundry a kingdom which he said was "at hand"; indeed, was already "among them"—a realm having to do primarily with the right relationship in the living present of every man to God, and hence to every other man. And when he came to die, he met a world of worldly death—outside a city wall, outside the Holy City, that is, outside conventional "churchy" holiness. At the common garbage dump, he met death, as George MacLeod of Iona put it: "not on a cathedral altar between two candles, but on a cross between two thieves." So in a real sense, the unique contribution of Christianity's founder to religion was that he too did away with it. He transferred the place of holiness from the ecclesiastical to the secular—from the synagogue to the market place. Jesus never taught men to withdraw from the world. *There is no place else to go.* This being the case, the holy place is not necessarily where men worship, where they live, think and work. What does this mean in terms of our situation today?

It raises at once the question of whether the church is an *institution* or a *movement*—a definable organization with doctrinally fixed places of worship, sacred objects, cultic practices, or a pilgrim people on the march, spiritual nomads, traveling with very little ecclesiastical luggage, the *raison d'être* of whose worship is service *in and to* humanity in the context of an ever-changing world.

both traditions are present in the Old Testament and the New—the “do-it-here-and-where” of Jesus and the prophets, and the usually emphatic priestly concern—which we did not deny—for the fixed and the timeless: the sacred Ark, the one Temple, and the unchanging Law. As we have observed, the dominant note of today’s culture is secularization, “desacralization,” as Harvey Cox calls it. Many today are urging the Church to proceed without reference to God, who is unwelcome or “dead” anyway, and to center life on the figure of the historical Jesus, the man for others, with his call to service of the secular world. A strong advocate of this point of view is J. C. Koekendijk, the Dutch Protestant theologian who tells us that for today’s Christians, there can be no “sacral space” set apart for worship, no sacred spot of common prayer which is in any way different or separate from the world: “A shift from Cathedral to chapel must take place in our church building. The Cathedral is symbolic of a stable society, a permanent rest point from which Christ the King stretches his hands out in blessing to all of life, a forerunner of the last day. The chapel is a movable house, a sort of tabernacle (tent) which in a previous era was carried along into battle. It can easily be dismantled and moved, so that it can be where the people are. This is the symbol of our era of mobility! When one dreams of church architecture in, let us say, the year 2000, one could envision—with some architects who have already provisioned this dream for us—a number of small chapels spread across the city ‘like telephone booths,’ filling stations for diaspora people. In our buildings, it must become clear that the Church has ‘no permanent city’ here. She is passing through and acting as a stranger in the world. She is a *Paroikia* (from which our word ‘parish’ has been derived), a settlement outside the homeland, and therefore only ‘added.’ Her house can be nothing but an addition, an annex. Perhaps one large room in a big new apartment building?” *The Church Inside Out*, Westminster, 1964.

Koekendijk may be right on one point. It is quite probable that we shall be having more and smaller churches in the days to come, and this may be all to the good. However, though his radical view is attractive, it comes with its very great dangers. Professor Gordon Gilkey, in the winter edition 1967 of the magazine *Daedalus*, warns that American religion “faces the problem of retaining a religious dimension in its now secularized church life and theology; it is by no means certain that such a churchly tradition can continue to be fruitful if it loses all touch with trans-cultural sources.” In other words, without meaningful worship symbols, modern Christians are in danger of forgetting who they are. A temple, a sacral space if you will, is necessary for the practice of any religion whose object is affirmed to have revealed itself in history. The church is both an

institution and a movement, and woe betide her if she forgets either of these profound truths of her being. Every time the Christian community meets for worship, it recalls who it is. Christianity is Christianity only because, like ancient Israel, it has its own special history as a people. For better, for worse, its character has taken shape from past events. Even as I am I because I have a living past of which I am always conscious, so the Church is the Church because she “remembers her future.” Certain patterns, once perceived, keep reappearing. Although it all happened “way back then,” it is not all gone. Its roots are in the here and now, and therefore we do well to remember, and to have a place to remember in, and in which to celebrate the glory of those “mighty acts” which shed light and purpose on our time-bound lives. “Do this,” said Jesus, “in remembrance of me.”

To what symbols then may we turn to keep worship real in a day of revolutionary change? As an axiom let us assume that any word, act, musical sound or artistic creation which carries a religious meaning in the act of worship is a Liturgical Symbol. A symbol by definition has to do with a relationship, a contract, an act of communication. In man’s long search for reality he has had to have recourse to symbols to communicate meaning. Therefore all forms of human creativity make use of symbols—science, art, music, mathematics, linguistics, and of course religion. But most especially symbols are the mother tongue of faith. Faith has to use symbols for the simple reason that there is no other intelligible way to speak of God.

The purpose of liturgical symbols is to confront the worshipper with reality, the truth about God, himself, and his fellowman, and to evoke from him some sort of active response in terms of his life. This is, and ought to be, a constant mind-stretching experience. If we bear this in mind, the name of this magazine becomes exceedingly relevant. The precarious balance between *faith* and *form* is the goal of every worthy liturgical effort, now and in the days to come. No student of liturgy would presume to be specific in such a situation, but we may certainly lay down certain general rules as to what a viable worship symbol today ought to be.

First, it should be simple and in good taste. That is, it should be purged of all unnecessary ornamentation so that its message may “get through.” Alfred North Whitehead has said: “Humanity is easily overwhelmed by its symbolic accessories.” We are beginning to grasp this truth in the architecture of our churches. We are learning that we get better church buildings from a Saarinen or a Mies van der Rohe than from the designer of the local “modernistic” motel, or the practitioner of pseudo-Gothic. We need to reduce the number of symbols inside our churches and in our services of worship, the secondary “churchy” effects, the empty clichés, the needless repetitions, the sentimental and often meaningless round of “holy” motions and “sacred” words. If worship is to become a living option for today’s Chris-

Continued on page 29



- where steeples are executed to the design of the architect
- where every design can be worked out in the desired material
- where assistance is available from an experienced and trained engineering and design department
- where the materials used—porcelain enamel, lead-coated copper, aluminum—are of the highest quality and durability
- where excellence of craft and workmanship can be seen in steeples in churches in 26 states



For further information write:

**CARTER-MIOT
ENGINEERING CO.**

P.O. BOX 212
COLUMBIA, S.C. 29202



SAUDER

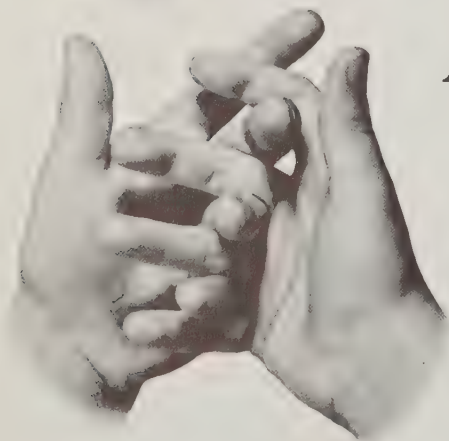
FINE CHURCH FURNITURE



Here is the church



This is the steeple



And inside are all the people

comfortably seated—surrounded by the lasting beauty of church furniture made by the master craftsmen of Sauder Manufacturing Company. Among the largest—located to conveniently and economically serve the midwest and eastern United States.

SAUDER MANUFACTURING COMPANY
640 MIDDLE STREET • ARCHBOLD, OHIO 43502

BOOK REVIEWS

W TRENDS IN CHURCH ARCHITECTURE, Justus Dahinden, translated by Bro. Jean J. B. Baumann, OFM, FAIA, Universe Books, New York 1967, \$10.00

VIEWED BY:
Rev. Cloud H. Meinberg, OSB
John's Abbey
Legeville, Minn.

This is an important book. It opens up the whole problem of architecture and worship today. It is quite evident that the relationship is a live one, that we stand at a moment of crisis, that the opportunities are vast. Possibly the greatest value of the book for an English speaking audience is that it makes westerners aware, really aware, of the architectural potential of the missions—for themselves and for others.

One would say that this is done as much by the illustrations as by the text. There are many illustrations, highly imaginative and sometimes powerful ones. Almost half of them are drawn from Africa and Asia (the former much more than the latter); the book is the best compendium of what is happening in church building in Africa of which I am aware. We see open, airy plans with large semi-enclosed side areas in tropical countries. There are dome-like structures, and great geometrical forms quite sculptural in character. The Cateumen Center at Ndanga, Tanzania, is a vision of a new world against the treacherous landscape of Africa. Some of the most interesting illustrations in the book are the work of the architect-author, both in Africa and Europe. His church of the Coronation of Our Lady at Zurich is a powerful, highly liturgical interior, very well arranged for participation. Also of outstanding merit is the work of Georg Malin, sculptor: among other things a glorious baptismal font in the church of St. Martin mentioned, an outdoor stone cross of wonderful primitive character, a wonderful monumental altar at Dänikon in Switzerland, several metal tabernacle steles of great beauty.

The text opens with a discussion of the re-nated Church stemming from Vatican Council II. The treatment is fresh and inspiring. The universality of the need for mission work—in our own countries as well as in foreign missions—is next discussed. Then the ecumenism, the reformed liturgy and the drive for Christian unity. All of these things the Church has in common with the missions.

Next come the differences. In the Council's decree on the Liturgy provision has been made for adaptability of the liturgy in mission lands. In what ways is this adaptation to be made? Initiation rites, processions and the reformed dance are discussed; obviously these would introduce some new concepts and ideas into church planning (among the illustrations a number of African churches show a clear platform in their plans). The new ones are "... seeking a serious dialogue, particularly in the field of art and architecture

ture . . ." Five conditions under which the new nations will accept modern architecture are listed. A very lively passage on adaptation in liturgical vestments (also illustrated) follows; then one on church music. Is it not possible that in helping and working with these adaptations in the missions, we may come upon ways of rejuvenation applicable to the church and to church architecture in our own country?

The next section treats of the relationship between the church building and the community, again a matter of reciprocal adaptation. The author speaks of a significant deepening in architecture and art "... in creating different sacred spaces by interpreting, rethinking and integrating native forms." The characteristics of African rhythms—very different from those of the western world—are developed. The implications of this for architecture are tremendous. In the section on symbolism, the Bishop of Augsburg is quoted: "The church building should not only furnish the appropriate space . . . it should be a symbol of the Body of Christ; it should clearly state that the entire congregation takes part in the liturgy, and convey the family-like experience of the community of God's people, reflecting tangibly its supernatural mystery" (italics Father Meinberg's). The church must be built specifically for the renewed liturgy.

"The Church Building and Its Significance" is the longest section in the book. The author speaks of the absolute need for clarity, and then of a return to the Early Christian concept of the Church. He says: "... elucidation (and not symbolization) of a restrained, refined and yet strongly expressive religiousness . . ." is what we need in architecture today. He discusses what the church building must signify today: active participation in the liturgy presupposes cultic preparedness, and this in turn presupposes a spiritual expectation (a very nice sequence! CHM). Dr. Dahinden suggests that architecture can help in the latter.

"Modern symbols and signs cannot be static"—"In architecture and art the worthwhile symbol is essentially non-obtrusive but only seeks the subtle signifying contact"—these quotations are representative of the author's point of view. He talks about the obsolescence of most conventional symbols, and one might wish for further discussion of this not only for the sake of a purer architecture, but also for the sake of a more positive development of the theme of Christian poverty in a world where for so many the very necessities of life are lacking.

Beautifully designed and printed, the book's fine quality is in keeping with the seriousness and high purpose which the text and illustrations demand.

One might question the brevity of indicating the sources of quotations (only the author's name is given usually). Some might consider it valuable to check references. Again, one might ask if it was necessary to complicate

Continued on page 24



"The Last Supper"

Fine Design and
Craftsmanship in
**STAINED
GLASS--
FACETED
GLASS--
MOSAIC**

From our studios in
Paterson, London,
Chartres, and Munich

STUDIOS OF
George L. Payne
15 PRINCE ST., PATERSON 11, NEW JERSEY

the finding of pertinent captions of illustrations—they are sometimes several pages back or several ahead (it may be that this adds zest to the hunt—and hunt it sometimes is!). A word about the brief running commentary accompanying the captions; this provides a very concise summary of some of the main themes of the text, and of course of the illustrations.

Perhaps the most serious criticism that should be made of this good book is one I have already touched on—the need for a more positive development of the theme of Christian poverty. It is true that no really expensive church is to be seen in the illustrations; it is also true that there are some thatched roofs, and if I judge the appearances correctly, some mud wall or adobe constructions in the churches (there is much of this in some of the villages and native huts that are shown). Yet one wonders if more should not have been done, especially in the text. In a similar vein, and for the same reason, isn't it time to be doing some serious thinking about the multiple use of space? This raises a very tough problem, I know. But in a world that is poor, can we afford to build structures that are only used for an hour or less a day and five or six hours on Sunday? I wonder if more consideration of the developments of other Christian denominations (there is some in the book) might not have been fruitful in this regard. ■

SAINT PETER'S—THE STORY OF SAINT PETER'S BASILICA IN ROME, James Lees-Milne, Little, Brown and Co., Boston, Mass. 1967, \$15.00.

REVIEWED BY:
Frank Kacmarcik, St. Paul, Minn.
Artist, Designer, Consultant in
the Sacred Arts.

"Was this worth the Reformation?" a Protestant friend of mine asked as we walked into St. Peter's basilica in Rome. Whatever the building cost, and it has had a tempestuous history, no one is sorry that it is there today. Built to honor the first bishop of Rome, its lofty dome rests on centuries of papal history; within its walls we sense the heroism and holiness, the horror and the glamor of the various successors of an uncouth, humble fisherman.

In our day, when church architects are in a quandary, wondering which direction liturgy will take and therefore which direction church architecture should take, it may be encouraging to read of the difficulties in designing and constructing St. Peter's. Its spirit of triumphalism and monumentalism will not be the future spirit of the Church, the bishops of Vatican Council II decided when they met within the basilica's magnificent precincts.

Today library and coffee tables are littered with costly art books which often are casually looked at but not read. Here we have a book which is not only graphically a delight to look

at and which is moderate in price, but which is fascinating to read. James Lees-Milne, noted British architectural historian, gives nineteen centuries of history—technical history in the many reproductions of drawings made during the planning stages, art history in the superb color photographs of Michelangelo's *Carriero*, human history in the accounts of the popes, architects and artists who contradicted each other and destroyed each other's work, and who almost always went on to build the *Fabbrica* (the Vatican congregation in charge of the "fabric" of St. Peter's).

The author writes in a candid and forthright manner, and spices his scholarship with captivating anecdotes. He carries us through the years from the time of St. Peter himself to the early Christian shrine erected over his tomb (as evidenced by recent excavations through the basilica built by Constantine which stood from the fourth to the fifteenth centuries, to the present basilica and its destruction and embellishment over the ages).

Is the church successful? Yes, says the author: as a monument over the tomb of Peter and as a setting for a pontifical liturgy which is attended by thousands of people, it is not a success as a "concerted work of art" with coordinated unity, for over seven hundred years nearly every great architect had his finger in the pie. Yet the artists, the mediocre and great, all respected the



Custom Designing and Handcrafting

ECCLESIASTICAL ARTS DEPARTMENT

CONCORDIA

PUBLISHING HOUSE

3558 SOUTH JEFFERSON AVENUE

SAINT LOUIS, MISSOURI 63118

visit our booth at the convention

nsity of conception.
 Readers of any faith—or of no faith—will
 enthralled by this story of the achievement
 he human spirit. ■

THE WORLDLINESS OF WORSHIP, James F.
 White, Oxford University Press, New York
 1977.

VIEWED BY:
 Rev. S. T. Ritenour
 Director, Commission on Church
 Building and Architecture
 National Council of Churches
 Christian in the USA
 New York, N.Y.

opening with the question "Why wor-
 ship?," Dr. White goes on to ask "how do we
 worship?". He then discusses basic concerns
 regarding worship and its relation to the
 world.

In his preface, Dr. White forthrightly chal-
 lenges us with some of the issues which must
 be faced before architecture. He raises further
 questions that must precede if not pre-
 cede building. "These questions relate to the
 Church's mission today, particularly in the
 light of the flux in which it practices. If his
 admonitions are heeded, architects and
 church building committees can avoid the
 detriment of merely having an edifice
 complex.

He wide range of the author's concerns
 is reflected in his chapter headings: Why
 worship?, The Forms and Substance of Wor-
 ship, Worship and the World, The Worldli-
 ness of Worship, A Worldly Spirituality, The
 Substance and Forms of Baptism, Loss and
 Gain. Thus the reader will gain some insights
 into current practices and some indication of
 what may be expected in the future. The
 Church cannot be static; in fact its dynamism
 is implied in what is being done to help the
 Church to continue to be relevant.

The writer defines the crucial questions of
 worship of the Church. For example, he deals
 actively with the developments within Pro-
 testantism in such areas as: "(1) greater con-
 ceptual participation, (2) an understand-
 ing of worship as an act of God and man,
 (3) more emphasis on the sacraments, (4) more
 theological discussion of worship, and (5) a
 new understanding of the worldliness of
 worship."

Dr. White is aware of various experiments
 in the Church, Catholic as well as Protes-
 tant, but cautions us against a premature
 judgment of the situation which obviously is
 in flux. We need to give special—but not
 exclusive—attention to these areas within the
 changing world of the future.

Dr. White is a highly qualified scholar in
 areas of worship and architectural his-
 tory. He is Assistant Professor of Worship at
 Perkins School of Theology, Southern
 Methodist University, Dallas, Texas. His
 other books—*The Cambridge Movement*
Protestant Worship and Church Archi-
ture have been well received. In this book
 the author is a gentle but probing critic.
 Recommended to all who seek wise and
 thoughtful counsel about the changing pat-
 terns in worship with concern for a viable
 future. ■



In tune with the times

Church architects are finding that the custom-built Saville Organ best meets today's desires for excellence in tone as well as strict budget requirements. It incorporates the highest quality, ultra-high fidelity transistorized voicing, provides an unusually wide range of tone color, yet offers very important economies in space and cost. Get complete information now on Saville, the state-of-the-art organ. Saville Organ Corporation • Northbrook, Illinois 60062 • Telephone: 312/272-7070.



NELSON-HARKINS Industries

5301 North Kedzie Avenue
Chicago, Illinois 60625
Phone: (312) 478-6243

■
CROSSES
ART METALS
ENGRAVINGS
PLAQUES
TABLETS
LETTERS
EMBLEMS
TROPHY
EXHIBIT CASES
BULLETINS
DIRECTORIES
FLAGPOLES

■
TRADITION OF QUALITY
For those who appreciate the finest—NELSON HARKINS INDUSTRIES represents an integrity of quality produced by the uncompromising use of only the best materials and finishes.

MASTERWORK OF DESIGN
Architects, Designers and those who know, quickly recognize the look of "Outstanding Quality" in the Styles, Contours, Details and Finishes of NELSON HARKINS INDUSTRIES products.

■
COLORFUL - ILLUSTRATED
BROCHURE
SENT UPON REQUEST
Representatives In All
Principal Cities

those who are black and those who are poor, we are really failing the vocation for which we are called. The fact is that we are very middle class, very oriented to going to meetings and listening to people talk and enjoying ourselves with a chuckle if and when we can. One of the new ministries of the church is to reach out to those people who are not here. To reach out to those who live in ghettos, who live in slums, who live in areas where there is little concern for civil rights, for civil liberties, where human dignity is put down with the welfare racket—

There is a great challenge in the American way of life, and the church has to learn to make a distinction between its basic Christian ministry and the American middle class way of life. There is a difference; you cannot equate middle class America and Christianity. When the Church can free itself from that confusion in its own mind, it can embark on the new ministries.

Traditional ministries in the urban ghettos are for the birds, and to assume that this is what life is all about in the ghetto is foolishness. The ministry is to set people free. You don't set people free by sending gifts at Christmas time to people who are poor, you don't set people free by setting up a medical clinic which will open from 5 to 6 one afternoon a week in a ghetto situation. We have to stop fooling ourselves. The basic new ministry is setting up community organization.

ARCHBISHOP ROBERT J. DWYER

The contemporary has raised as many if not more questions than it has solved. With all its genius and cleverness, with all its technical sophistication and mastery of material, it has not yet found a satisfactory solution for church architecture. It would be a bold philosopher and judge of architecture who could assert with all conviction that the contemporary has solved the problems of the secular and the domestic any better than it has solved those of the corporate religious acts.

I think that there is no body of literature more self-critical than the literature of architecture. The contemporary has not answered the riddle of the cathedral in the symbolic sense of the great church.

Architects can sometimes be very selfish, very self-centered and too concerned with the building without consideration for its decoration by the other arts. I say this very candidly, I cannot justify the current craze of the almost puritanical rejection of art in the decoration of the building. To counter excess, and God knows there was excess, but to counter excess with absence is nonsense. Just because there was bad art—to do without art doesn't make sense. There are still requirements of religion to be met, not only in the realm of the spirit, but its temporal and its special existence. There is still God's house to build and to provide His dwelling place among men.

There is a sense indeed in which the architect and the artist are as potent—if not more potent—than the soldier or priest. A ministry of the church is charity—love of God in the service of man. How to provide architectural

expression of this love without becoming either banal or sentimental is a hard no crack—a challenge to which architects respond.

The church is still one of the closest of architecture, and I am sure that architects feel a certain thrill in the design of a religious building. Together architect and church should realize both the ideal and plan of God—by building a structure in our time, our idiom—in our way.

Robert A. Bennighof, AIA, GRA
Chairman, Northern California
Regional Conference

"THE HOUSE OF THE HOLY"

What sort of churches should we be building today?

Current ideas are governed by two principal concepts, which are to some extent in opposition. The first—from which so much has been anticipated—stems from the Liturgical Movement and has endeavored to subordinate the church to the liturgy, often at the expense of beauty and even of the fundamental of the old sanctuaries.

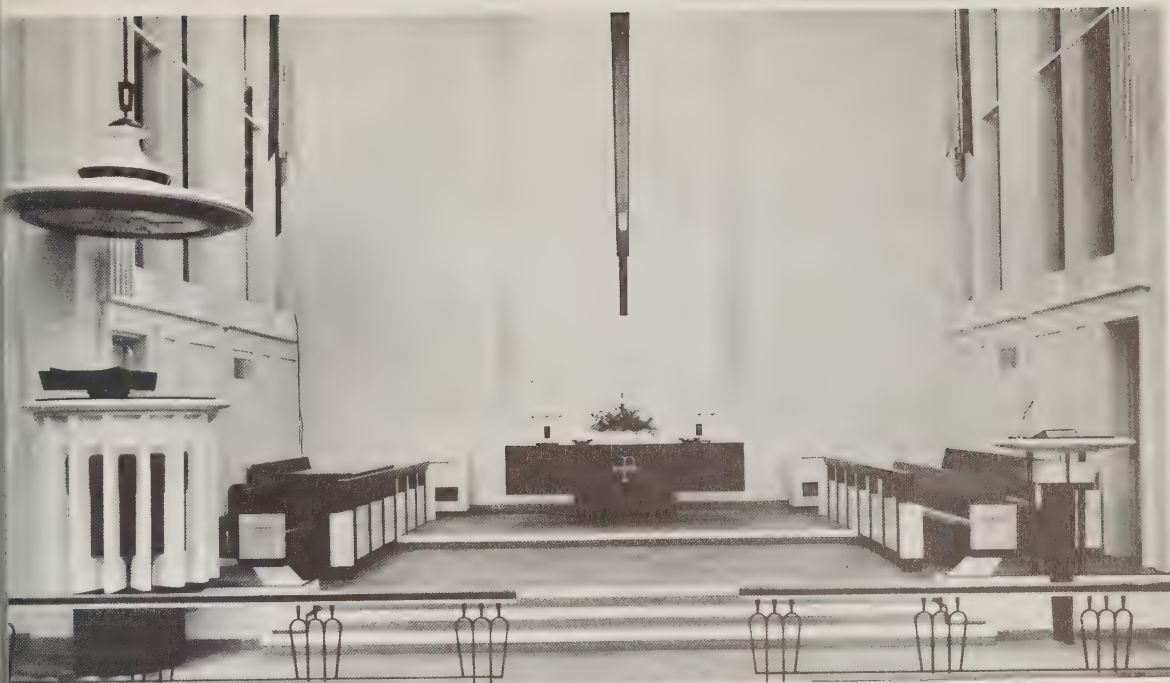
The other movement is towards the multipurpose or interfaith worship rooms; I have called this the "House of the Holy." This concept is the counterpart of the cultural center.

The cultural center offers an opportunity for continuing contact with the best work and artists of all periods, and above all that of our own time. It is hoped that such exposure will stimulate intellectual and aesthetic maturation. We must learn the whole of our past; but we must also speak the language of our own day, with awareness of the problems confronting all modern thinkers. We must join in the search for answers.

In the House of the Holy, problems appear in the form of destiny and answers take the form of acceptance or rejection. We must add a new dimension to everything we know, and this dimension is Mystery. It is no longer a question of knowledge, but rather of mystery which goes beyond knowledge, because the further our science and learning take us, the more we become aware of the immensity of the areas which escape from them.

The House of the Holy should be not only the concern of the clergy—although it would remain its regular staff—but of all people of the community. Thus it should become the responsibility of the community to provide for it and to incorporate it in its plans. All would be welcome here. As in the cultural center, but in a different way, music and the visual arts would have their place. Because (as they knew very well both in ancient times and in the middle ages) a building with a spiritual purpose—should indicate by its nature what it is.

Excerpt from an article by Joseph Picard, "The House of the Holy," reprinted by permission from *Art Chrétien*, Winter 1967
Translated by Lady Susan Glynn



PAGE CHURCH FURNITURE COMPANY

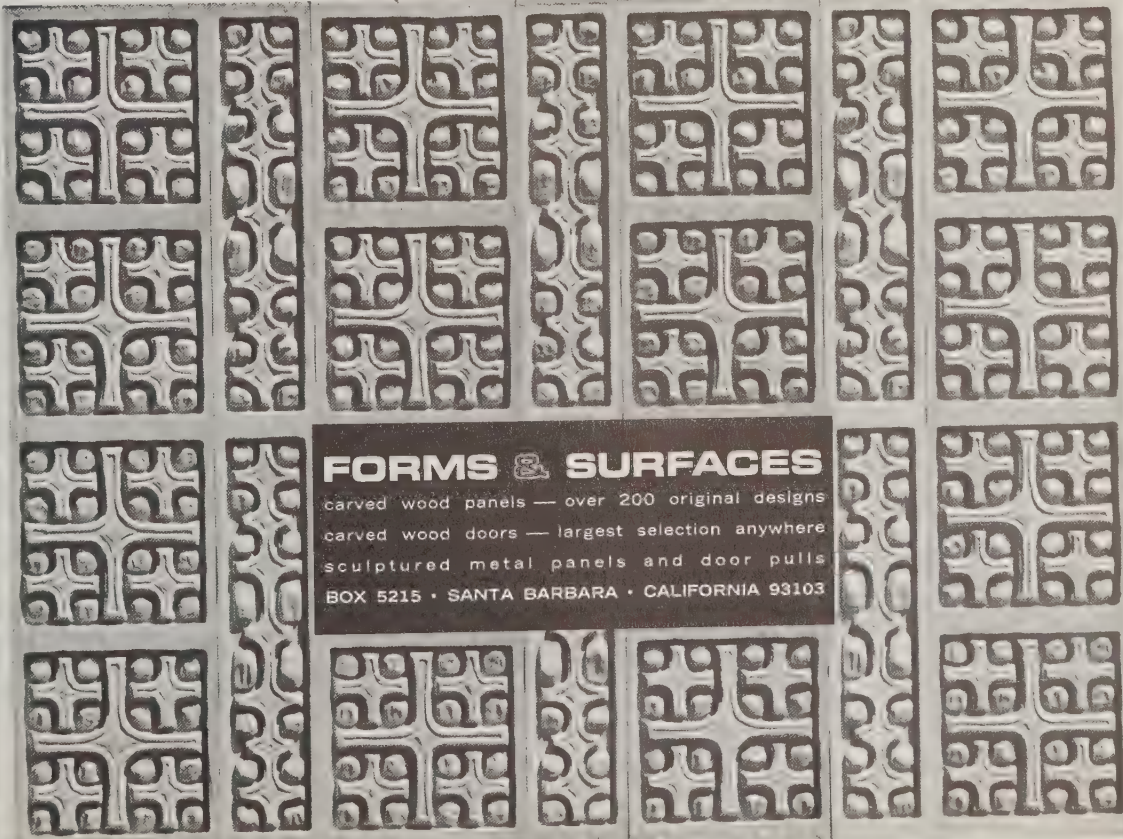
PAGE

P. O. BOX 460, ALBEMARLE
NORTH CAROLINA 28001

CAPITAL HILL METHODIST CHURCH

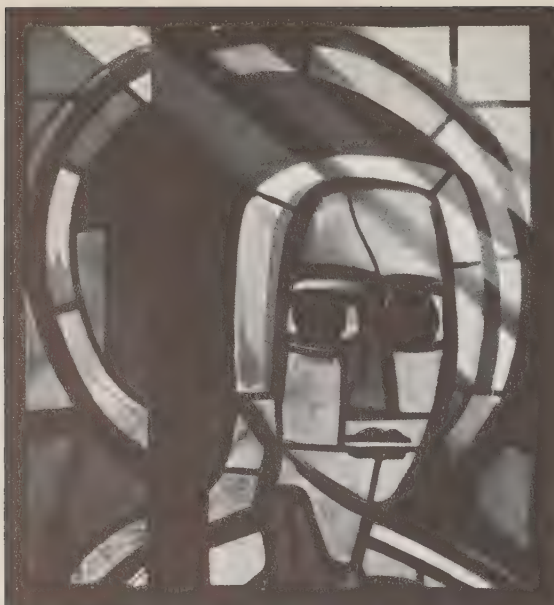
Washington, D. C.

A. HENSEL FINK, ARCHITECT



FORMS & SURFACES

carved wood panels — over 200 original designs
carved wood doors — largest selection anywhere
sculptured metal panels and door pulls
BOX 5215 • SANTA BARBARA • CALIFORNIA 93103



STAINED GLASS

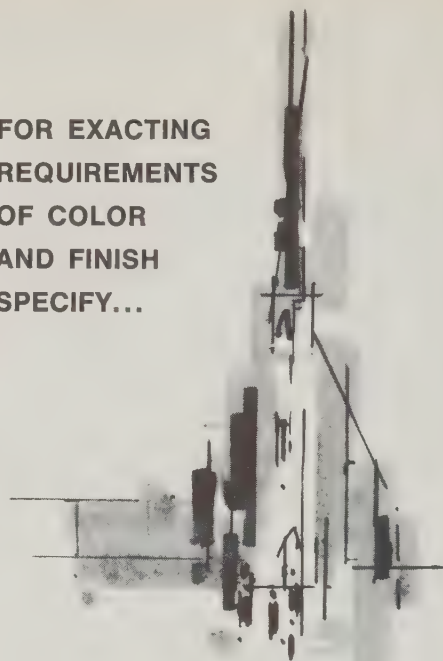
FACETED GLASS ☆ MOSAIC

BY **T. C. ESSER**

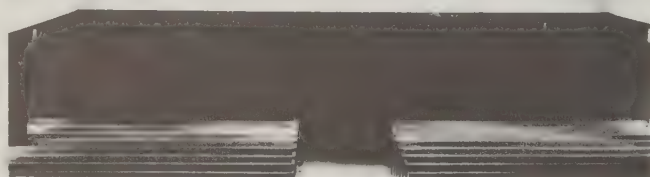
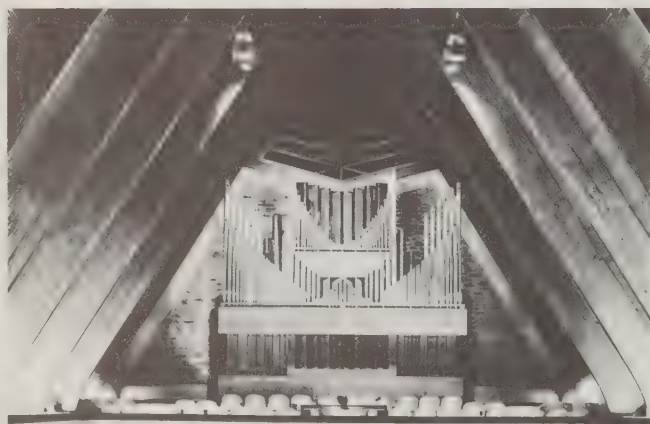
DESIGNERS / CRAFTSMEN

MILWAUKEE, WISCONSIN • 3107 W. GALENA ST.

**FOR EXACTING
REQUIREMENTS
OF COLOR
AND FINISH
SPECIFY...**



Benjamin
Moore 
paints



CUSTOM BUILT PIPE ORGANS by
WICKS ORGAN COMPANY / Highland, Illinois 62249
Pipe Organ Craftsmen Since 1906

*T*he success of an organ depends greatly upon the acoustic conditions of the church: it has been said that the room is half of the organ. A successful installation therefore requires attention to the environmental acoustics.

In buildings of ordinary proportions this means careful choice of materials. Non-absorptive interior surfaces are necessary to provide desirable reverberation, for which traditional building materials are ideal. Properly shaped surfaces will generally eliminate disturbing echoes.

Consultation with a skilled organ builder will usually help the conscientious architect avoid acoustic problems. A favorable environment is illustrated. Possibly Wicks experience can be helpful to you; we invite your inquiry.

St. Michael's Lutheran Church
Perry Hall, Maryland

...for the disaffected, and above all, for the younger generation, it must be filled with content that can be taken seriously. It must be as aesthetically as well as religiously integrity. We need the wisdom of our traditional composites, we need the courage to emulate the early Christian forebears, painting their liturgical symbols on the walls of the cathedrals: the Fish, the Grapes, the Bread, the Rho, monogram of Christ—confident that they had described the only realities of life.

Second, and more important, an effective liturgical symbol today should invite (I would almost say compel) the worshipper's active participation in the liturgical act. Marshall McLuhan has warned us that the Gutenberg era of printed verbalization is ending, and that we are now moving from the written and spoken communication to the electronic. When communication will be equally effective through all forms of sensory perception—not merely books, but TV, radio, television—all kinds of sounds and sensations. We need the wisdom of our ancestors who are over the age of 50. They were born too soon to comprehend this profound change. We simply cannot help but change verbally; but those who will take place have been nourished in another tradition. In most cases they have learned as much from TV as they have in school or college, and if you will pardon me, at the "gut level" of immediate experience. Not for them a diet of words only, spooned out in a one-man performance by priest or minister.

We shape our tools, and thereafter they shape us. Winston Churchill put it another way: "We shape our buildings and afterwards our buildings shape us." The same applies to liturgies. William Blake said it: "They make me what they behold." We are just beginning to face the problem of communicating the gospel to "post-literate man" who has not been really reached only through direct immediate experience. The Bishops at the Second Vatican Council recognized this psychological fact in their age when they declared in the *Constitution on the Sacred Liturgy*:

"In the restoration and promotion of the sacred liturgy . . . full and active participation by all the people is the aim to be considered before all else."

This monumental *Shape of the Liturgy*, in many ways the classic study of Christian worship from the earliest days of the church, Dom Gregory Dix emphasized and over again that in the Apostolic the liturgy was not something spoken, something done. Today, perforce, we begin where we are—with words, with the stately cadences of the liturgies we have inherited. We would do well to hold on to it until we are sure we have found something better. The *Missa Romana*, the *Book of Common Prayer* and the *Reformed Liturgies* of Germany and Geneva are not easily supplanted, nor should they be. But if there is to be full and active participation on the part of every worshipper, we must realize the aim of society, at the moment, beats in our experiments. Let us then experiment. Let us, widely, and boldly—at the same time

maintaining a living contact with the best in our heritage. Our liturgies do indeed cry out for renewal! Most of our hymnals and all of our traditional manuals of worship are bound to a world-view at least 150 years old. Consider our psalms and hymns. Most of their metaphors are taken from nature or from extremely subjective introspection, and consequently have little to say to the inhabitants of Megalopolis. Not a word about cars, factories, housing projects or jet planes. If the words of our worship do not enter the lives of our people, it is small wonder that they do not communicate! So let us experiment. We need more new buildings, new hymns, new church music, new poets, new prayers and new translations of the old words of Scripture and liturgical manuals into what the 39 Articles of the Church of England describe quaintly as "a language understood of the people."

And the people themselves must share in the creation of these new liturgical symbols. This is no time for imposing liturgical revision from above—from convocations, synods, and councils of learned bishops. Shared participation in liturgical renewal ought to begin now and take place in local Christian groups, even as it did in the first Christian centuries, expressing the great truths of the Faith in local terms and to meet local needs. There is danger here, the risk that much trivia will be produced by folk who possess little creative or poetic skill; but we must be brave enough to run that risk in the conviction that the wisdom of the entire Church will prevail in the end.

The basic need is for spontaneity, the capacity to respond freshly and appropriately to each new situation and to relate it to the central experience of worship. That experience has come down to us in a framework from which all our Christian symbols take their origin. This pattern is the Eucharistic Liturgy which has been handed down to us, enriched and also complicated by nearly 2000 years of use. All the traditional liturgies have this in common: each is to a greater or lesser degree a drama, not unlike the medieval mystery play, or a Greek tragedy. Great drama is not only entertainment. It is a vicarious experiment in which the actors and audience are intimately involved, and profound and moving experiences result. So the ancient liturgies lead the participant, step by step, stage by stage, act by act, to the climax—to something done—the sacramental Act of the Eucharist, which is an experience beyond and above all verbalization. What is conveyed, of course, is the reality of two basic Christian convictions—the Incarnation and the Resurrection. These are the two poles of the whole Christian way or style of life. The one pole, the Incarnation, signifies the entry of God's spirit into human existence. The other pole, the Resurrection, makes evident the consequence of this, which is the victorious sanctification of human existence, and its ultimate triumph over sin and death. The traditional formula of the early Church Fathers sums it up: "God became man so that man might become God." The Eucharist imitates and repeats this bold assertion.

Continued on page 30

Verdin Bells

OLD WORLD CRAFTSMANSHIP
combined with AMERICAN TECHNOLOGY

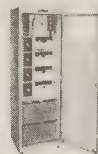
GENUINE BRONZE BELLS



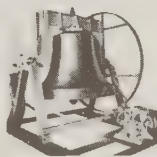
America's
most beautiful
chimes, peals,
carillons.

680 CARILLON

Unparalleled
bells and
carillons
at low cost.



AUTOMATIC RINGERS



Bell program
rings
automatically.
American made.

SPIRES AND STEEPLES

Custom designed
for your church.
All aluminum.



TOWER CLOCKS

Send for Free Brochures

VERDIN
International Bell Service
Organization will be happy
to serve you.

the I. T. VERDIN company
2021 Eastern Ave. • Dept. V • Cinti., O. 45202
Phone: 221-8400 / 513

"The Bell Ringers of America"

tion, and in so doing reminds us of the purpose of all true worship, which may be realized through all the senses, not words alone. The sad fact is that so many of our traditional liturgies produce mostly people of poise, prosperity and peace of mind. Where worship is really and profoundly shared, whatever its symbols, it bears a different fruit—integrity, moral courage, and a commitment to serve the needs of mankind.

Third, simplicity, participation, and above all, transcendent joy. Liturgical worship which fails to communicate something, at least, of this last quality, will be empty indeed, with all the adventure and shine drained out of it. Deeply aware of the desperate needs of suffering humanity, disgusted by the image which many churches present to the world of a closed corporation of the "right" people with no real concern beyond the salvation of their own souls and the sanctification of their way of life, many modern Christians are challenging the whole Church today to scrap transcendence and to concentrate on becoming more deeply involved in the world of needy men. With the best of intentions, and probably without being at all aware of it, they are cutting the lifeline of all religious and moral vitality. For it is God with whom ultimately we have to do; God who to be sure cannot be found without one's neighbor, but who "is he that hath made us and not we ourselves." St. Augustine wrote long ago: "Thou alone dost fortify, if thou shouldst be lost, all would

come to nothing."

Ancient Israel was commanded not to make a graven image of her Lord. She was not forbidden to create living forms to enshrine her faith in that Lord. Indeed, her prophets, seers and poets soon taught her to recognize the claim (which Christianity enthusiastically endorses) that everything—heaven, earth, the spirit of man, all man's creative work—all is God's. "The earth is the Lord's and the fullness thereof," and because created by Him, essentially beautiful, joyous and good.

The first question of the Westminster Catechism, which many of us learned at our mother's knee, asks: "What is the chief end of man?" and at once supplies the unforgettable answer: "To glorify God and enjoy Him forever." The chief end of man is to glorify God and thus to find joy.

The very word "glory" proclaims the priority, the sublimity, the sovereign power of him who is the object of all our worship. The word is almost impossible to define, not because it means too little, but because it means too much. It is one of those words used at points where human speech fails, as at least an attempt to express the inexpressible. Perhaps we can say only that *glory* is the signature of God in this world, the light that shines forth from the ultimate Holiness which is in and through all things.

Man cannot live without something to praise—something to sing about, to celebrate in poetry, color and form. He must have *glory*, for glory is what sets him creat-

ing, singing, dancing, painting, building, praying, writing, giving himself, worshipping. Everything that has ever made man's heart beat faster, that has stirred the blood within his veins, is there.

"What is all this juice and all this joy" asks Gerard Manley Hopkins in a poem obviously penned in the May sunlight. "It is the day which the Lord hath made, will rejoice and be glad in it" shouts Psalmist. "Why this exultation?" asks Josef Sittler. "Not primarily because of what (the Lord) can turn the day's hours into, rather on the primal ground that there days—unaccountable in their gift-character—just there." *The Care of the Earth*, Fortress Press, 1964.

At St. Mark's Church in the Bowdoin Square old parish located now in the center of LSD circuit (New York City), a group of parishioners, young people, college students, office workers and one very good poet, H. Auden, working together with their cleric, recently produced a new Eucharistic Liturgy which has been used there from time to time with the permission of the Bishop of New York. It is simple, direct, local and the result of many shared experiences of worship on the part of those who composed it. Dismissal or *Ite Missa Est* at the conclusion is an inspired word for our generation and what Liturgy should be and do. It is spoken by the officiant immediately after all present have received the Sacrament:

"Go. Serve the Lord. You are free."



A NEW CONCEPT FOR RELIGIOUS ARCHITECTURE

Coltra Glass, unique in form, colors, and patterns. The elegance of hand-crafted glass in a solid glass sheet. Ceramically colored and patterned, easy to cut, install, even insulate. Exterior and interior applications unlimited as your imagination.

Duomo Division
COLTRA INC.
920 E. Mason Street
Milwaukee, Wisconsin 53202

Coltra



JEAN JACQUES DUVAL
58 West 15th St., New York, N.Y. 10011
Tel. 212-YU. 9-1247
Booth #24

IMPANILE OR BELL TOWER? CARILLONS, BELLS TRADITIONAL OR MODERN?



CONSULT

Schulmerich®

FOREMOST CHURCH BELL AUTHORITY



Thousands of successful Schulmerich bell installations, both grand and modest, attest to the pre-eminence of Schulmerich experience and Schulmerich quality. You can draw on the assistance of our entire organization, including the counsel of our District Managers and factory-trained District Engineers, without obligation. Write for our Architects' Brochure.

©Trademark of Schulmerich Carillons, Inc.

**SCHULMERICH
CARILLONS, INC.**

2148 Carillon Hill • Sellersville, Pa.

World's Most Honored Name in Carillons, Bells and Chimes

toward higher things, other than the miseries of the time.

Why is it we must disregard all tradition whatsoever, whether it be in the form of sculpture, painting or other allied arts connected with church architecture? It is true there have been examples of poor church architecture in the past, but it seems we are following in the footsteps of these architects who created such poor examples in the past—if these, in your January issue, are called "outstanding architecture." The only difference is the walls and ceilings are barren of ornamentation; and we have an elevated bread box for a tabernacle and a butcher's table for a so-called altar.

James R. Cronin, AIA

... I find in your comment that premiated churches seem to be "meeting houses" a common perception. Here we diverge—you to imply that this is bad, I to assert that this is good, because I think a church is a meeting house. This is a principal function, and to look like a meeting house is simply to assert the truth architecturally.

You also note that some of them appear to be "mausoleums." To this I must respond differently, since I must agree that a good church is not a mausoleum. And I must note also that in the jury reports there appeared a comment that one of the winners had too much of the monumental severity of a mausoleum. If the full jury report had been printed this comment would have appeared. It was considered, however, that its other virtues were such as to merit an award. But I think that the whole jury would also agree that the kind of church which looks backward into history for patterns in form and detail is even more in danger of being a representation of the dead or moribund, and that the truest tradition is the tradition of creativity. They would agree with the epigram that "True tradition is not in wearing your grandfather's hat, but in begetting a child."

Another detail of your letter prompts a reply of a similar sort, namely, your comment that tabernacles have been made into bread boxes and altars into butcher's tables. In a very true sense a tabernacle is a bread box. And although I do not like the image of a butcher's table, I think it is true that an altar is a table; it is at its most essential, a dining table, about which the community gathers for its sacramental meal.

I think we are all troubled and frustrated by the problem of the relationship of the allied arts to the architecture of the church... It is a part of honesty to say that before we fill our churches with artistic trivia we must choose to leave them forthrightly clear. This is part of the issue. Another part relates to the fact that the real adornment of the worship space is the people who gather, and the events which take place. And we must be cautious lest we make of the building a thing which asserts its own value by its opulence, and overwhelms or competes with the people and the liturgy, instead of merely providing a useful and noble shelter.

Juryman E. A. Sövik, FAIA

Depend upon CHURCH LIGHTING SPECIALISTS for Maximum Final Results



INTRODUCING OUR ALL NEW CONTEMPORARY SERIES . . .

Designed to complement modern architecture, engineered for efficiency.

Request free Contemporary, Traditional or Colonial Catalog based upon your needs.



BOX 643

**MANNING
CHURCH
LIGHTING**

SHEBOYGAN, WIS. U.S.A.



THE CATHEDRAL OF THE RISEN CHRIST • Lincoln, Nebraska • Architect: Leo A. Daly Co. — Omaha, Nebraska

CONSULTANTS, DESIGNERS AND CRAFTSMEN OF
CHURCH FURNISHINGS AND APPOINTMENTS

MARBLE • MOSAICS • STAINED GLASS

FACETED GLASS • SCULPTURE • METALWARE

MURALS • CUSTOM WOOD WORK



INTERNATIONAL INSTITUTE OF LITURGICAL ART, INC.

LITART

3940 EUCLID AVE., SUITE 216 CLEVELAND, OHIO 44115 PHONE (216) 431-2078 CABLE: LITART
AFFILIATED WITH ISTITUTO INTERNAZIONALE DI ARTE LITURGICA, S.p.A. ROME, ITALY

YOUR INQUIRY IS CORDIALLY SOLICITED

Index of Exhibitors Miami Conference

(March 26, 1968)

	BOOTH NO.
edictine Monastery.....	23
nko Glass Co. Inc.	1
kingham-Virginia Slate Corp.....	6
er-Miot Engineering Co.	19
cordia Publishing House	32
n Organ Corporation.....	16
F Corbin	5
tombook Inc.	20
ensional Plastics Corp.	34
n-Jacques Duval	24
ld for Religious Architecture/Faith and Form	35
and Needlecraft.....	33
bert J. Logan Associates.....	25
erjohan-Wengler Inc.	22
L. Corporation.....	8
ural Stone Veneer Corp.....	10
gious Publishing Co.....	9
ulmerich Carillons, Inc.	15
ers of the Cross	17
thern Desk Company	2
ned Glass Assoc. of America	13
versal Building Specialties.....	3
Atten-McKelvy Corp	7
. Verdin Company	4
let Studios	14
hebarger Corporation.....	18
n W. Winterich & Assoc., Inc.....	12

Index of Advertisers

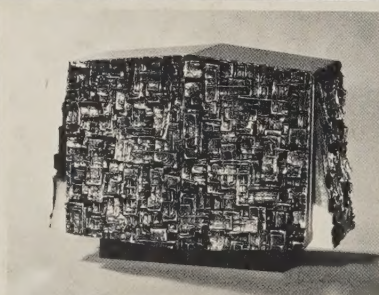
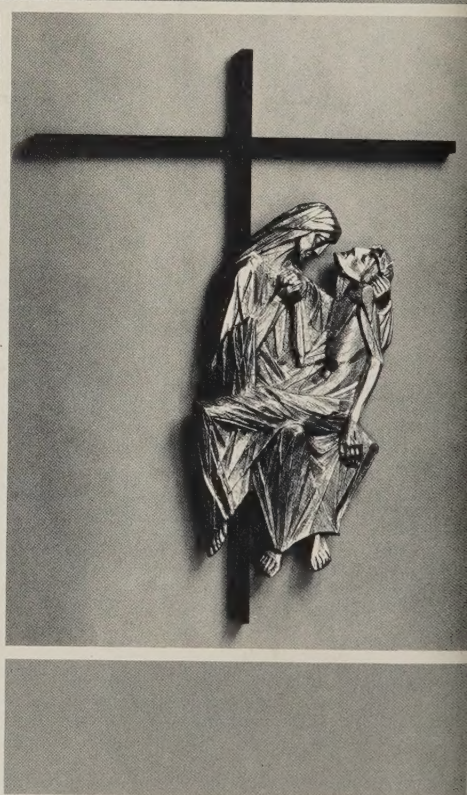
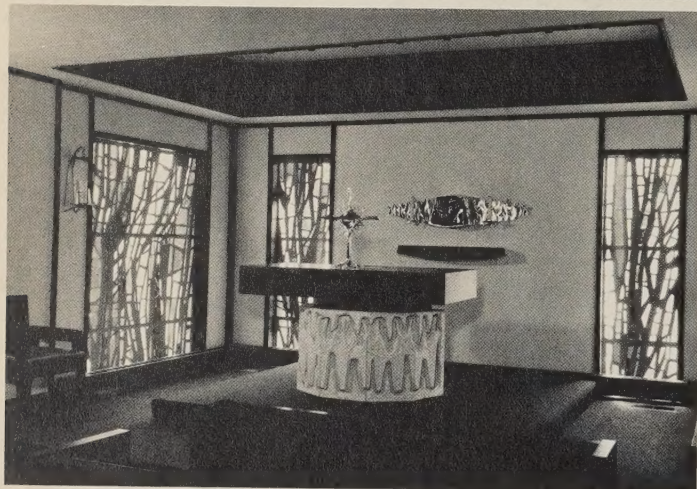
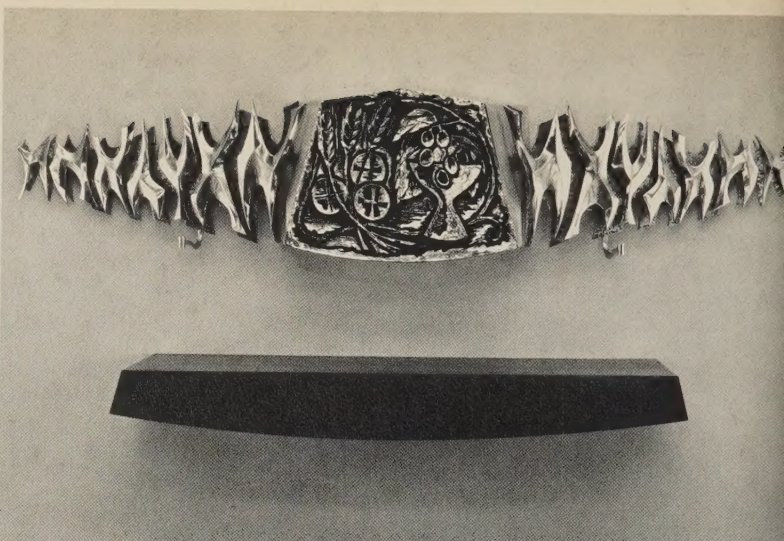
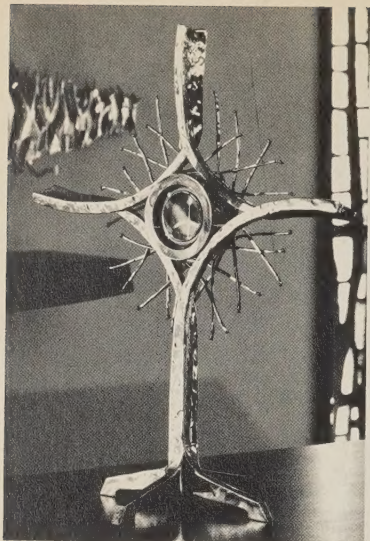
	PAGE
Benjamin Moore Paint Co.....	28
Buckingham-Virginia Slate Co.....	5
Carter-Miot Engineering Co.	21
Coltra Marketing Inc.....	30
Concordia Publishing House	24
Jean-Jacques Duval	30
T. C. Esser Company	28
Forms and Surfaces	27
Guild Hall Studios	Cover 4
International Institute of Liturgical Art, Inc.	32
Loire Imports Inc.....	4
R. A. Manning Co., Inc.	31
Nelson-Harkins Industries, Inc.	26
Page Church Furniture Co.....	27
Studios of George L. Payne	23
Rambusch Studios.....	Cover 2
Redwoods Monastery.....	4
Sauder Manufacturing Co.	22
Saville Organ Corp.....	25
Schulmerich Carillons.....	31
Stained Glass Association of America.....	2
I. T. Verdin Co.	29
Wicks Organ Company.....	28
The Willet Studios.....	2
Winterich's.....	2

NOTE TO EXHIBITORS:

The 30th Annual National Conference on Religious Architecture is scheduled for St. Louis, Mo., Chase Park Plaza Hotel, April 29-May 2, 1969. The theme: *The Future Ahead in Religious Architecture*. The central theme of the conference city promises exhibitors participation and representation from all parts of the U. S. An early reservation of exhibit space is invited.

NOTE TO ADVERTISERS:

Faith and Form's distribution to approximately 20,000 architects, 3,000 clergy, craftsmen, artists, and representatives of religious institutions assures advertisers of a readership concerned with religious building design and construction. Your continued support makes possible the publication of the journal of the Guild for Religious Architecture.



DESIGNERS — ARTISTS — CRAFTSMEN — IN THE — ARCHITECTURAL ARTS
141 BRIDLE WAY — BOX 174 — PARAMUS, N. J. 07652 TEL. 201-843-1393


GUILD HALL